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A

NEW SYSTEM
O F
M U S I C,
B O T H
Theoretical and Practical,
And yet Not
MATHEMATICAL:

W R I T T E N

In a manner intirely new ; that's to say, in a Style plane and intelligible ; and calculated to render the Art more Charming, the Teaching not only less tedious, but more profitable, and the Learning easier by three Quarters. All which is done by tearing off the Veil that has for so many Ages hung before that noble Science.

By JOHN FRANCIS DE LA FOND,
who teaches Singing, and the principal
Instruments.

L O N D O N,

Printed for the Autor. M.DCC.XXV.

Tom's Coffee house, Cornhill

Rainbow, Charing Cross 22

MUSICOPOEIA
OR
A DIGEST OF
MUSICOPOEIA
N. B. The Autor having hitherto
chiefly taught the *Latin* and
French Tungs, as he now still
does; those that shall be pleased
to employ him as a Master of
Music, will have the advantage
of improving themselves with
him in talking those two Lan-
guages.





THE
DEDICATION,

To all my worthy

Friends and Subscribers.

Gentlemen and Ladies,

AS you have been so generous as to help me to bring this Performance into the world, I tho't it became me in this public manner to return you my most humble thanks for this and all other favors.

The

The Dedication.

The readiness you have show'd
in giving me encouragement, notwithstanding all the disadvantages I have lain under, gives me hopes that you will still remain in my little interest, and defend this Cause against two great enemies of mine, and indeed of all new Discoveries, *viz.* *Prejudice* and *Ignorance.*

May you all live many long smiling years, still enjoying the sweets of *Music*; of *Music*! an art that makes us anticipate the joys of Heaven, while here on Earth it is the happy parent of Love, Union and Peace.

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AMENDMENTS

IN the Preface, Page 8. last line, instead of Greek, read Greeks.

Page 84. line 1. instead of A read C.

Page 128. line 17. instead of that's to say, read I should say.

Page 138. in this and other places, instead of Alphabeth, read A, B, C.

Page 150. line 3, instead of unlegible, read unreadable. Unreadable ! They'll cry. But I am sorry I should be obliged to tell them that *unreadable* is more naturally derived from *read* than either *unlegible* or *illegible* can be. I am sure the *Latins* would have derived as I do, had the verb *to read* been their own. And I want no better proof of this than the very words *legible* and *illegible*. So if you meet with *legible*, read *readable*.



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THE

PREFACE.



did design to have given the Reader by way of Preface, a large Dissertation upon the excellency of Music, without running into the Fable of it, and to have answer'd the greatest objections; but as I now intend to do it in another place, I content my self at present with accounting for several new Spellings, the new applying of some Terms, and indeed for making new ones; and, which is more

a

con-

The Preface.

considerable, with taking notice of the manner in which I have treated the whole, and making a remark or two relating to the Professors of this Art.

As to spelling, &c.

This must be laid down as a great fundamental rule, that letters come into words, either to be pronounced, or to show the etymology or derivation, or for both. Consequently that those spellings are false that are not conformed to that rule.

But before I can go any farther, I shall be taken up for the word conformed. They'll cry, why can't you say conformable, and so conform your self to others? I answer, the word conformable is here misapplied.

That

The Preface.

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That word, according to the accep-
tation of most of our Adjectives
in able, should signify capable of be-
ing conformed ; as practicable sig-
nifies capable of being practiced ;
appliable, capable of being appli-
ed, &c.

But what a way of talking, They'll
say. Conformable should signify ! Are
not we at full liberty to stamp what
signification we please upon words ?
You talk of acceptance, and turn it
against us ; we may as well turn it
against you. Is not Custom the on-
ly rule for all these things ? So it
seems indeed. Custom is too much
the rule for these and many other
things. But what is very strange,
these very Gentlemen who preach up
Custom, exclusive of all the rest,
at other times, and sometimes at the

The Preface.

same time, will pretend to talk of purity of Language, of property of Speech, and truth of Grammar. They must either cease talking of these great things, or else leave showing Custom such great deference.

Sure you don't pretend to reform the English! It is not for every one to pretend to reform, They'll say. What they mean by every one pretending to reform, I don't very well know. If they had said it is not for every little ignorance to pretend to teach, they would have been more intelligible, and I should have agreed with them. But I think every man, either young or old, fam'd or not fam'd, is wellcome to propose. Every one should be so, at least; nay, even the ignorant should; for we don't know but the ignorant is learned,

The Preface.

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ned, before he speaks. We can entertain little hopes of improvements in Language, Music, or any other Science, if men must be frightned from speaking: and if any are allowed to speak, it should be those who have spent many Tears in the study of those Sciences.

But Music ! Theoretical ! Autor ! They'll cry. But again, is the k pronounced in Music ? No certainly. It is not possible to pronounce it : for, the c has the sound of the k ; k comes in when c has done the business. Perhaps They'll say, this k shows the derivation : but if they will derive the word Music from any Language, it must be either from the Latin or the Greek. Now that word is spelled without k in both those Languages ; for, as to the first,

there is a very good reason why, there is no k in that Language: as to the second, the Greek $\kappa\alpha\pi\omega\alpha$ is look'd upon to be the same with the Latin c. However, they may use the k if they please, but then they must strike out the c, it being then of no use. All this I would have meant of many Terms of Art derived from the Greek and spell'd with ck, as Mathematicks, Physick, Ethicks, &c.

As for theoretical, I wonder any body should find the least fault with it. I think theoretical is as naturally derived from θεωρία or θεωρεία, as theoretical is from θεωρητικός. But They'll say, theoretical is oftner used than theoretical. But again, I have met with the latter oftner than with the former.

But

But how will you account for Author? You cannot do it, even according to your own rule. It's true, the h is not to be found in the Latin, but then, it is pronounced in the English, They'll say. All this is very right; but this must be observed, that the h is brought into that word and pronounced only in consequence of a false principle or notion that it is in both the Latin and the French. This h is not to be found in the true Latin, as we have seen, but it is found in some faulty copies; and the same h is often found in the French, in which it is more improperly used than it is in the English. Beside, if it be proper for me to quote Custom, we are come off very much of the th. We now spell and pronounce burden, not burthen; murder, not murther: and which is more considerable,

derable, we have changed the th of the third singular Person, present Tense, indicative Mode of Verbs into s. And in that I think we have done mighty well; not only because th makes a Cacophony, or ill sound, which the Greeks, whose Language was, and is now still so much admired for the loftiness of its sound, took great care to avoid; but likewise because that double letter is a great stumbling-block to all Foreiners.

Foreiners! Again! They'll say. But then I'll tell them again, that as the g in that word is neither pronounced nor derived, it is better out than in. That word is French, and there's no g belonging to it in that Language.

But They'll say, you need quote the Greek in the case of Autor.

Our

Our th and the Latins th exactly answer the Greek θῆτα. I own our th is, as to looks, the same with the Latins th, which again shows the power of the θ: but it is only as to looks, and not as to sound. We are very sure the Greeks did not pronounce their θ as we pronounce our th; for, according to all our Greek Grammarians, the power of the θ is express'd by the Latin t and h, which last is known to be an aspiration, not only in the Latin, but in the English also: so that the true sound of the Greek θ and the Latin th, is T with an aspiration, and nothing of the lisping sound of our th. The θ I say, is a t aspirated, which aspiration distinguishes it from the τῶν or plain t; and in this we are confirmed by the German pronunciation of their t, which they aspirate

The Preface;

pirate and pronounce stronger than either the English or the French do theirs. And if I mistake not the Florentine Italians pronounce their t with an aspiration likewise.

They'll ask, What occasion have you to say *impropriety* instead of *improper*? I must own it is much the same whether we say *impropriety*, taking it from *propriety*; or whether we say *improper*, deriving it from *improper*: tho' of the two we had better derive them all from *proper*.

They'll ask farther, How do you account for *aimable*, *labor*, *favor*, *Concert*, &c.? As to the first, we say *amiable*. We have taken that word from the French, and we spell it exactly the same as they do. That's very true; but it is as strange as that is true, that

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that we should borrow words from the French, or any other Language, spell them the same, and give them another signification, which can answer no other end, than to lead those who speak those Languages into mistakes. By amiable we mean lovely ; but amiable in the French signifies friendly. The French for lovely is aimable ; and if we will borrow, we had better borrow the right word. They'll say, the difference is very small, lovely and friendly being nearly related. But however, there is the same difference between lovely and friendly as there is between love and friendship ; so that the property is lost. Greater instances of this sort of impropriety might be brought in, as this very word instance. But this is not the proper place.

What

What makes you write labor and favor ? They'll cry. But we pronounce nothing of an u in those words, nor does the u show any thing of a derivation ; for those words are writ in the Latin exactly as I spell them. Some perhaps, will say, the u was formerly pronounced in these words. That's most likely ; but then, that time is over.

As to the word Concert, it is certainly more proper than Consort ; and this upon three very good accounts.

1. By Concert we mean a mixture of musical Voices and Instruments, which seem to act together in Concert, or agreement ; which Concert or agreement is the very soul of what we call a Concert of Music, and the word it self. 2. This word is French, and signifies this agreement of musical Voices

Voices and Instruments: and it must be either ignorance, or inadvertence, that makes them use Consort instead of Concert. 3. *As it is most improper to fix any two different ideas to the same word, we had better say Concert, than Consort; for, this last is used to signify a partner for life; in which signification it is not only proper, but very elegant.*

As to making new words, They'll say, you have not authority enough. This I have partly answered before; and I must add, that Reason and Necessity, not only both together, but either of them by it self, is more than authority.

Autority! Again! But again, the account I have given of Autor may serve for this: only, it is very strange, that

that the h not belonging to those two words should be put in, and the c belonging to them, as to derivation, should be left out.

Butt samifying ! what a word that is ! But again ! I don't see why we may not use it as well as justifying, vivifying, and mortifying. And I am sure, samifying will be easier understood than identifying.

Here it will not be improper to observe, that the case of Language is as odd as the most fantastical man could desire. They talk of our Language being refined ; but they are so sparing of their words, that they are hardly intelligible. If they mean any thing, I suppose it is this, that we have exchanged many ill sounding Saxon words for musical Latin and French ones.

That

The Preface.

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That is something indeed ; but it is a thousand pities no notice is taken in this of that lovely thing called Analogy. Of this neglect the very words odd and fantastical just used, are a very good example. I might bring in many more, as innocent, impregnable, invincible. But enough for the present.

They talk of enriching our Language. Here they are very intelligible indeed, and our Language is really grown very rich : only they often seem to mistake the nature of the riches of a Language, or to want judgment in borrowing words : for, some parts of our Language are copious to a burden, I mean crouds of perfectly synonymous words, which serve only to load the memory, as these very words burden and load, ; when at the same time, we are so sparing of words, as to make

make one serve for several things; as the word Key, which stands for no fewer than five very different things, viz.

1. An instrument to open a lock with.
2. A piece of ground between a row of houses, and the side of a river, as the Custom-house Key.
3. Those parts of a Harpsicord that move the Jacks.
4. The last Note of a Tune.
5. Another thing in Music, which I shall explain in its proper place.

I might give the Reader many more such examples, as the very word Jack just used; but he may easily find them himself.

But you are mistaken in your burdensom copiousness of our Language, They'll say. Perfectly synonymous words answer a better end than that of loading the memory. The Language affording a variety of synonymous words.

words, we can avoid repeating the same word for the same thing, which would be very tiresom ; and this we find you your self have taken care of. But I think that tiresomness is an over-niceness. And if I have been over-nice my self, I have but made the best of a bad bargain. They'll urge ; If it was not for this copiousness, our Poets would find it exceeding hard to rime. That I believe. But tho' I am not an enemy to true ryming, I mean rimes for the sound, and not only for the looks, and such as do not cramp the Sense, nor the Syntax : yet I think it is a question whether Poets had not better choose well cadenced prosical Periods, before metre and rime. But this I'll leave to the Poets themselves. But prosical ! That word is not received, They'll say. But if it be not re-
b ceived,

ceived, I believe it is not too late to try to introduce it, together with its opposite versical.

But the worst of all this is, that altho' the refining and enriching of the Language is approved, yet the reformers and refiners of it are discouraged. The thing is no more strange than true. They would have the Language refined and enriched; but they call him a Pretender and Innovator that attempts it. They would have something new and pretty introduced; but they will never allow it to day. They would have new Terms, and they would not have them. If I hit right, they would have them neither new nor old, but newish or oldish; but at the same time, they won't allow the moment of their introduction. Even polite

polite *Writers*, who have most reason to bug themselves at the thoughts of new improvements in *Language*, and who sometimes pass great encomiums upon the refiners and enrichers of it, caution us against being the first in using new words or terms ; and this without distinguishing between altogether improper ones, and very elegant ones ; much more against introducing any. We sometimes complain of the want of words ; yet when they are offer'd, they must not be used : Custom, forsooth, is against it. *Absurdities* ! I would have none be discouraged by Custom ; for what is Custom but an old Fashion ? and if notwithstanding that great Scare-Crow, many most improper and unaccountable words have been received, 'tis to be hoped, some proper and elegant ones will be admitted.

But still, Custom It's true, Custom is the most untractable thing I know. But when I consider that Custom is very often Reason's antagonist, I despise it. They'll cry, don't we see wise men follow Custom? They do, but I question whether that be part of their wisdom. They'll say, still you had better submit to Custom, right or wrong; for it makes the greatest irregularities regularities, and particular elegancies. You can't endure to hear them say, speaking of a Man of war, that she is a stout ship: and you are quite out of patience when you hear them say Man-midwife. I know you would avoid such nonsensical terms. As to the first, you would say a Ship of war, and make use of the inanimate Pronoun it, instead of the personal feminine

minine she: and as to the second, you would say Mid-man, which term would be most naturally opposed to that of Midwife. But what then? Custom is against you, and Custom, you must know, is more powerful than Empire. We see that all the virtuous as well as the vicious submit to Custom. The greatest Sticklers for Liberty, nay, even those abandon'd wretches that will break thro' all the ties of promises, laws, and oaths, will bow before it. All this I know but too well, and I could add, that Custom is so formidable a Tyrant, that it has even great Tyrants for subjects. Won't you submit to it then? No, I won't. The conquest, if I succeed, will be the more glorious.

As to the Manner and Style.

Perhaps some will say, that the Style is not altogether serious enough for the subject, and that I might have saved many little expatiating remarks, as being expatiating, and not restrain'd enough to my Theme. As to the first part of this objection, I think an Autor may be innocently merry, when treating of a Science that often affords innocent mirth. As to the second, I will venture to say, that those kind-of-digressions are not so insignificant as some may think. A young musical Reader will hardly blame his Autor for giving him a pleasant taste of Philosophy. But as for the other little turns, I have consider'd, that the subject, tho' treated in as clear and concise a

man-

manner as possible, would still require a good deal of attention. Those turns were brought in to quicken it, in the same manner, perhaps, as the eyes of the Writer in his lucubrations were quickned by the snuffing of the Candle.

As to the Professors of this Art.

Doubtless many will say, if all these great things could be done, they should come from some of our fam'd Masters. The objection is very rational; but it does not prove this work is not good. And I think it very proper to observe, that if this Book should be received as well as I could wish my self, the Compositions and Performances of our great Masters will still be as wonderful as they are acknowledged to be. This Treatise

can never eclipse their glory. As very few of our present Masters, if any at all, have writ any thing upon the subject, this Performance cannot be thought levelled against them. And if they have taught according to the method I here explode; they are not the Authors of it: they have only shew'd obedience to that overgrown Tyrant Custom. But if any urge that the manner of confuting the present Scale seems to ridicule the Teachers of it themselves, I shall tell them that what is tart in that manner, is levelled only against those conceited narrow-notion'd Gentlemen, and proud Ignorances, who have long since been resolved the Author is in the wrong. Provided however I don't mistake the nature of their resolution; for, it seems to be most noble, and indeed more than beroical.

As

As to quotations, the Reader will not be interrupted with trifling, tho' learned ones. I think it as idle in Music to quote Aristoxenus to prove that a good Song is very agreeable, as in Morals to bring in Seneca to show that hunger is apt to make men peevish.

As to mistakes, if any there be, as indeed few writings are without; I shall not be concerned at them. For ought I know, they'll answer a good end. I think errors, if they are not very gross ones indeed, are very useful sometimes; for, they set off truth. A true notion certainly appears brightest when opposed to an erroneous one.

As to Critics. It is generally observed it is easy enough to find fault.

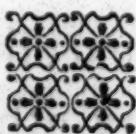
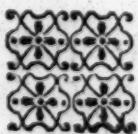
But

But I think it proper to observe likewise, that finding real fault is not so easy ; at least, it must be own'd, that just Critics are very valuable men. A true Critic, discovering error, puts us upon seeking truth, if he does not show it us himself. And so far from being afraid of censure, I shall be glad of it ; provided the Censor gives something of stronger proof than a presumptuous and baughty I say so.

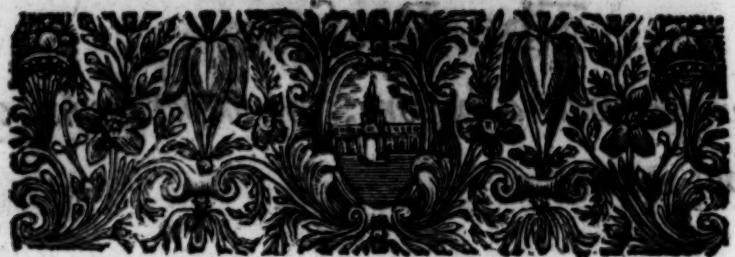
Nor would I have the unlearned entertain a mean notion of this Volume, because it is not bulky. As rough work shows bigger than polish'd, so it often happens, that a small Book requires more time and pains than a large one ; and it is more particularly so in a Performance of this kind. A Book of directions, like secrets in Arts, requires more thought, tho' fewer words

words than a history, or other books of that nature.

But I believe I need not be so very solicitous about the success of this Book. This Nation is well known to be a great encourager of Art. I have very good grounds to hope I shall be favorably entertain'd, if I do no more than aim well; for it is not to be supposed the English generosity will expire just at the publishing of this Book.



T H E



INTRODUCTION.

* The Terms Science and Art are used promiscuously. But Science is generally used with respect to the Theory, and Art with relation to the Practice.



MUSIC, that heavenly * Science, has always been in great esteem among all nations, not only for the innocent entertainment it affords men, but for its great use in divine worship ; an excellence not belonging to many other arts. All that know but little of this angelical Science hardly want to be told of its great excellences. This makes it a Matter of surprize to me, that this Science, as great, as noble

as

as it is acknowledg'd to be by all ; should be, at least, as far as I can find, *the least treated upon* of any Art or Science whatever. There are indeed many Books of directions, such as they are, for singing and playing upon the several instruments ; but there are very few that enter into the Theory of that Science, that trace it from its origin or foundation, that search into the very nature of it, or that take much notice of its powers, properties, or effects.

Of the very few that have writ upon this great subject, some seem to think *the Language* of an Autor ought to be different from the Language of men. They take the world for a heap of fools, that will always admire their affected dif-

difficult terms, their obscurities, absurdities, falsities ; in short, their specious and learned nonsense.

Obscurities, absurdities, and falsities were not thought sufficient, it seems. Dreams and enthusiasm were brought into Treatises of *Music*, to help out the Performance. *Sympson* in a curious plate, resembling a plane-hemisphere, learnedly shows us the wonderful relations of the seven *Notes* to the seven *Planets*. The same *Sympson*, deviating from himself, joins with *Playford* to prove that all *Notes* are reducible to Three ; and should, according to truth, be reduced to that number. But then, those *three Notes* are mysterious, and are to give us a fine notion of

the

the mystery of the holy Trinity. Kircher so well known in the Republic of letters writes many learned pages to demonstrate that the *Sixth* in *Music* is the most perfect of all **Concords**, because truly it gives us a clear idea of the work of the Creation. Morley, who is look'd upon, by great Masters, as the only *English* Autor that has well handled the subject of *Composition*, tells us very seriously, that many *Italian* and *English* Masters having used *enigmatical methods* of teaching *Music*, he himself truly would run into that way too. This he no sooner says than does it. He makes a cross, which takes up one side of his folio, and upon it writes a piece of *Music*, in four parts. If I understand a riddle, the Author

tor must mean making Christianity inseparable from the Art of *Composition*.

Others more rational than these, observing the want of the theoretical part of *Music*, at once plunge into the depth of *Mathematics*. They undertake to explain the difficulty of *Music*, by the greater difficulty of *Mathematics*. 'Tis true, Mathematics may come into the making of musical Instruments, and the *time* or measure of a piece of *Music*: but as to *Music* it self, I don't see Mathematics have any more to do with it, than they have with *Poetry*, *Rhetoric*, or *Eloquence*, whose affinity with *Music* is certainly very great. The learned have not yet, I believe, treated those Arts mathema-

thematically. Methinks, they should cease to explain *Music* by Mathematics, or else use the same method in treating the other three. I'll be bold to say, that Mathematics, as noble and as useful a Science as it is, is not capable of fixing the truth of Notes, or of tuning an Instrument: As for the Voice, I hope no Doctor will undertake to teach any one to sing in Tune, or to sing at all by mathematical Rules. I am sure they will not try to invent or make a Tune by the power of them. *Quantity, not Sound, is the object or rather subject of Mathematics.*

Descartes, the acute Philosopher, teaches by profound algebraical operations to find the Concords

c upon

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upon an Instrument, or to tune the same. Dr. *Wallis*, too gives us elaborate mathematical operations for dividing a Monochord (single string) and finding the Notes desired. When both have done, the fingers must be laid on for the proof. Very few Lovers or Practicers, not one in a thousand, are capable of going thro' such operations. If they were, they would find those things to be learned and difficult trifles; for laying on the fingers before the operation, will at any time save the operation it self. So that, to me, this is the same as for any of us in this town to take *Tork* or *Edinburg* in our way to *Hampstead*.

*Is it single Monochord you want to
divide? with limit of one string
Bare
need.*

Bare Practice, I know, pleases the Ear, but does not satisfy the Curious. Theory is indeed the mother of Practice, and does in a manner feed the mind ; or in the Words of the ingenious and polite Monsieur *Fontenelle* ; Theory is no less charming for the mind than Practice is for the Ear and imagination. But such Theory as is not applicable to Practice, and is so very far fetch'd as we have seen, can hardly please the mind, but must certainly be a great hinderance to Practice, far from being a great help to it.

Upon a survey of *Music*, in the manner it is treated, it appears to me like it self indeed, an admirable Science ; but surround-

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ed with so many large intrenchments, so many thick thorny hedges, that to many 'tis made inaccessible. A charming object is offer'd to them, a most beautiful form ; they at once fall in love, but are forbid possession.

This is not the case of *Music* alone, 'tis too much the case of most, if not all Arts and Sciences. Autors promise great things, which they seldom perform. They often confound instead of teaching. They are like Mountebanks, both in their Prefaces and Performances. The Mountebank seldom cures the distemper he pretends to cure, but often leaves the credulous patient worse than he found him.

A *medium* I would keep, if possible, between *bare practical Directions*, and *hollow Theory*. I would not explain *Music* by Mathematics, Astronomy or Divinity; but I would make *Music* explain it self: in other words, I would explain a difficult part of *Music* by another part that is easier. And if this cannot always be done, I would borrow no help but from plain reason. I endeavor to write in a *style philosophical, but plain, free, and easy; concise, and yet clear.* I desire to speak the Language of Men, I must repeat it once more, not the Language of an Autor, or Mountebank, that burns with desire of being admired for his affected hard Terms, and learned Obscurities. Those hard *Greek* and *Latin* Terms, have indeed a

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specious look, and a learned sound, but are often very imposing. I choose to say *Bass-Viol*, instead of *Chelys*: and *fourth*, *fifth*, *sixth*, *seventh*, and *eighth*; instead of *Diattessaron*, *Diapente*, *Hexachordon*, *Heptachordon*, and *Diapason*, &c. If I am obliged sometimes to make use of any uncommon word, I take particular care really to explain it before I go a step farther. I avoid as much as possible fixing any two, even the least different ideas to the same word. The contrary of this, as insignificant as the thing may appear, confounds the Reader, and is the occasion of most of our *learned wars*. This fault is almost inexcusable in an Autor that writes in the *English Tung*, considering the vast variety of significant expressions the Language is

is bless'd with. Notwithstanding, we meet with this error, and much grosser ones, even in the best Writers. 'Tis too frequent to find two ideas directly opposed to each other, even quite contrary ones express'd by the same word. Whether these faults are committed inadvertently, or designedly, is not difficult to determine.

I take particular care of *Definitions*. I will have them, if possible, short, full and plain, applicable only to the very thing defined. I would not have a definition resemble the picture of a face cover'd with thick dust, which, when the dust is taken off, shows as much likeness as would the face of any stranger. In other words, I would not have a defi-

nition want defining, nor an explanation want explaning.

As for the *Scale of Notes*, which most affect to call *Gamut*. Instead of three mysterious Notes, and instead of the Seven universally receiv'd I establish *Twelve*. I prove by the nature of *Music* it self, and by Theory immediately apply'd to Practice, that there are *Twelve Notes* in *Music*. This I exemplify in two general Preludes, which run thro' the *Twelve Notes*; and I demonstrate by the progression, both of Voice and Instrument, there can be *no fewer nor more* reducible to Practice. In this I have no recourse to Mathematics, nor any other Art or Science whatever. I prove the truth and reality of these *Twelve Notes* by the nature of

Mu-

Music it self, particularly from the artful way of passing, or sliding imperceptibly from one Key to another ; which is by all look'd upon as a great beauty in *Composition.*

The truth of these *Twelve Notes*, is not a simple speculative, or theoretical truth. I show, without altering any thing in the disposition or the tuning of instruments, two very great uses this truth affords us. 1. I facilitate by above one half the playing of *Compound, or figur'd Bass*, improperly call'd *Thorough Bass* ; as if a simple or plain Bass did not go thro' with the Air. In this, upon any Key, from any sharp or flat, the Practicer may at once find all his *figur'd Concords*, and avoid the too well known puzzle of

of considering which is his flat or sharp second, his flat or sharp third, his flat or sharp fourth, his flat or sharp fifth, his flat or sharp sixth, his flat or sharp seventh; or any of his Concords, with respect to the naturalness of them. This he shall do with calling and marking his *Twelve Notes*, and the thirteenth the same with the eighth, by these plain figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, u, d, t. I make use of 0 for 10, u for 11, d for 12, and t for 13. for the sake of keeping to one figure only. All that play a Compound Bass, know but too well, as I just observ'd, how difficult it is readily to find out all their Concords, with respect to the naturalness, flatness, and sharpness of them; especially when a piece runs to the extre-

extremity of flats and sharps, and the Natural Notes appear like flats and sharps. That difficulty appears by the ambiguous and improper denomination of Notes; and for a full proof of this, let's consider how the writing of them is order'd.

They are not always call'd by one and the same name. *A sharp* is sometimes called *B flat*. *C natural* is sometimes called *B natural sharp*. *C sharp* is called *D flat*. *D sharp* is called *E flat*. *F natural* is called *E natural sharp*. *F sharp* is called *G flat*, and *G sharp A flat*. But They'll say, they are called different ways with different respects. But again, this is all idle, when there is a better way. This ambiguity will appear much greater

greater still, if we take a nearer view of it. *A* does not stand only for one Note called by that letter; but likewise for another called *A flat* and *G sharp*, and for another again call'd *A sharp* and *B flat*. *B* stands not only for one Note call'd so, but likewise for another call'd *B flat* or *A sharp*; and for another again call'd *B natural sharp* or *C natural*, the height of impropriety! contradiction it self! if we only attend to their own distinction. Again, *C* stands not only for one Note call'd so; but likewise for another call'd *C sharp* or *D flat*, and for another again call'd *C natural flat*, the same with *B natural*; and for another again called *C sharp sharp*, the same with *D natural*. Unaccountable! *D* stands not only for one Note call'd

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call'd so, but beside for another call'd *D flat*, or *C sharp*, and for another again call'd *D sharp* and *E flat*. *E* stands not only for one Note call'd so, but likewise for another call'd *E flat* and *D sharp*, and for another again, call'd *E natural sharp*, which is *F natural*; another instance of impropperty in grain, another contradiction! *F* stands not only for one Note call'd so; but beside, for another call'd *F sharp* and *G flat*, and for another again call'd *F natural flat*, the same with *E natural*, and for another again call'd *F sharp sharp*, the same with *G natural*. Ambiguous! *G* stands not only for one Note call'd so, but for another call'd *G flat* or *F sharp*, and another again call'd *G sharp* and *A flat*. Beside all this, they do not

not name their Notes by so plain names as I have nam'd them: for instead of seven plain Letters for their seven obscure Notes, they use these seven long trains of names, *A-la-mi-re*, *B-fa-be-mi*, *C-sol-fa-ut*, *D-la-sol-re*, *E-la-mi*, *F-fa-ut*, *G-sol-re-ut*. But indeed, it is very fitting that seven dark things should be call'd by seven dark names. But what a *Labirinth* this is! The seven pretended Notes with their naturalness, flatness, and sharpness run up a sum of 39 things and relations, 27 of which seem to be contrived only to burden the memory, and make room for mistakes. This disposition of Notes is unaccountable: but it is the property of impropriety and falsehood, that they cannot account for themselves. But They'll say,

the

he flatness and sharpness of Notes is distinguish'd by their proper marks. But again, 'tis a great misfortune that distinction should want so much distinguishing. All this strange puzzle is occasion'd by the self inconsistent distinction of what they call the natural Scale, and the Scale of Semitones. Scholars seeing the natural Scale distinguish'd from the Scale of Semitones, and these opposed to each other; they suppose, and indeed very rationally, that the natural Scale consists of full Tones or Notes; and the Scale of Semitones of half Tones or Notes. Here's the great mistake. The natural Scale, and the Scale of Semitones are miserably confounded, and the puzzle thereby made infinite; for, of the seven Notes, which

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which they call natural, and Scholars take for full Tones or Notes, two of them are no more than what they call Semitones, or half Notes ; and those two are C and F. Such improprieties, as bad as falsities, and such abominable confusion I avoid, by looking into the very nature of Notes, and using the abovesaid 13 figures, *without the least regard to what they call flats and sharps.* 2. The second great use of these *Twelve Notes*, is to facilitate *Transposition.* By what appears in the next article, there will be no occasion for transposing from one *Clef* to another. The little occasion left, will be to transpose from one *Key* that's too high or too low for one's Voice to another *Key* lower or higher ; or from one *Instrument* to another.

The

The youngest Practicer, attending only to his *Twelve Notes*, will at once transpose any piece at pleasure. For if he only keeps the same distances between the Notes before him, the Transposition is done infallibly. Nor are these the only advantages; I show *Ten* more, and probably many more will arise. The objections against the truth of this *new Scale* are answered.

As to *Clefs.*

All Practicers have found to their great discouragement, what is call'd a *Clef* in *Music*. The word *Clef*, not *Cliff* nor *Clift*, as most mistake, is a *French* word which signifies *Key*. Judicious Authors tell us it is as impossible to be-

gin a Song or an Air without the *Clef*, as to open a lock without the key : for without the *Clef*, they say, names cannot be given to Notes. This is true enough, as the thing is now order'd ; but the *idleness of the whole contrivance* I show in very few words. Of these *Clefs* they have three. All Practicers know but too well how perplexing they are. And again, no Master ever gave any tolerable reason for the necessity, or usefulness of them only. As if these *Clefs* were not perplexing and confounding enough, a hansom liberty is taken of transposing each of them to five different places, to each of the five lines. The *Clef*, as they make it, gives the Scale of Notes. Making three different *Clefs*, is making three different Scales.

Tran-

Transposing any of these three *Clefs* is in fact using another *Clef*, and so making another Scale. These three *Clefs* so often transposed, give no fewer than *fifteen Clefs*, that's to say, *fifteen different Scales*. I will say it once more, nothing can be contrived more puzzling; and what is most abominable, no body can name any conveniency these *Clefs* are attended with. *This mad variety of Clefs* perplexes, confounds, discourages, for the sake only of perplexing, confounding and discouraging. Thousands have thrown away their Books and Instruments, despairing of ever attaining to a tolerable skill. These various *Clefs*, and the various shiftings of them, seem to be *a Curse upon Music*, which if it could be taken off would certainly

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make the Art prosper more. Doubtless it would make the Practice of it abundantly easier. To excuse all this, they tell us, and very gravely too, 1. As to the three different *Clefs*, that they are artfully contrived to distinguish the three great parts of *Composition*, the *Treble*, *Tenor*, and *Bass*. Ridiculous ! They themselves tacitly own their *Clefs* are of no use ; for, when they have composed their three parts, with each of their *Clefs* duly prefixed to each of them, they write over the *Treble Treble*, over the *Tenor Tenor*, and over the *Bass Bass*. Beside, according to their own notion of the use of *Clefs*, they should have as many different *Clefs* as different parts, six or seven *Clefs* for six or seven parts, &c. 2. As to their shifting of

of their *Clefs*, they tell us with the same grave countenance, that *Clefs* are very commodiously transposed to avoid the drawing sometimes a line or two below or above the five. Commodiously indeed ! A man ready to sink under a vast weight would be mightily comforted if he was told he had better bear under it, and not have a feather press his shoulders much harder. Beside, this feather is not always removed neither ; for, they are obliged, notwithstanding their convenient Transpositions to draw the lines they pretend to avoid. So that instead of choosing the least evil of the two, they choose them both. But again, it will be objected, we should be obliged to draw more lines, were it not for this expedient. I answer, a me-

thod might be invented, whereby both the *transposing* of *Clefs* would be prevented, and fewer lines drawn than are now, notwithstanding all that can be said for this *puzzle* and this *pretence*. But perhaps, these *Clefs*, &c. make the Art mysterious. This I own, and indeed it is great pity *eighteen more Clefs* are not brought in ; for, so many the spaces of *Treble*, *Tenor*, and *Bass* would afford. And then the mystery would be vastly more compleat. Nor is this straining the matter. If I had a mind to strain it, I might say, so many more *Clefs* might be brought in as there are long lines and made lines, consequently spaces belonging to the whole Scale.

Many

Many wise men, particularly the clear and truly learned Mr. *Locke*, in his *Thoughts upon Education*, object against *Music* as an accomplishment, it takes so much of a young Gentleman's time, that it is advisable to pass it by. The objection is but too well grounded. But if the Practice of *Music* is made easier, I'll venture to say by *three quarters*, the same objection falls. But again, many will say, if *Music* is made so much easier, it will grow too common, and so fall into contempt. I answer, excellent things can hardly be too common. There's little fear of *Music*'s growing too common, in *England* at least. 'Tis observed there are but few Lovers of the Science in proportion to the

populousness of the Island. But supposing there was room to fear the contrary ; I think this may truly be said, that *Music rendered easier by three quarters, will not make it more common.* This, as great a Paradox as it is, I hope I shall make appear a plain truth. The same Compositions and Performances we have now, will indeed be more common : but *a better sort of Music, and a more artful and better way of playing* will be just as common as our present Pieces and Performances are. We have indeed many fine Compositions : But who shall dare to say we are arrived at our *Ne plus ultra*? Our *Music* is good ; but our fine Composers and bright Performers, are Masters of twenty or thirty years Practice. 'Tis true, some of them are

are too young to suppose their Practice so long: but the same have been actually chained to an Instrument for eight or ten years. Again, there are a few Gentlemen and Ladies of extraordinary talents, that do wonders in *Music*; but I think we may justly say, that among fifty of them, there's hardly above one that can be said to sing or play well, or be called a general Singer or Player.

This, I am sure, deserves the attention of all Lovers. Three quarters the time, which they cannot now avoid wasting upon *useless difficulties*, would, if they were put in a better method, be employed in improving their Voices and Hands; in attaining to a graceful manner; in enriching their fancies, and acquiring a readiness at sight. To

To these great ends I propose, beside the *New Scale*, the *abolishing* of all *Clefs*; consequently the *shifting* or *transposing* any of them. In the room of these, I substitute, not a new thing which might cost pains to learn, but a thing already known by all Practicers. And, as I hinted before, I distinguish sufficiently the several parts of *Composition*, and I avoid drawing so many lines as are now drawn, whereby there's more room left for the figures of *Compound Bafs*, and the words of songs.

Here I expect to be opposed by some who are such Bigots to *Customs*, even the most ridiculous ones, that no considerations can make them turn out of their old Road.

Road. But I hope the number of rational Lovers is superior to the number of these.

Another great point gained by this new method, is, that *Teaching will be less disagreeable*: The great *difficulty of Clefs and Compound Bass*, as now explain'd ; and that of *Sol-fa-ing and Time*, as will appear afterwards, being removed ; the Scholar must come very soon into the Air of a piece. He having but little to study, he will have more time to practice, and the Master will have little else to do than sing or play along with him.

Here, it will be objected, all these advantages will *sink the business of Teaching*, far from rendering it more profitable, except the

the price was raised by above one half. But we should consider that the many thousands of Lovers who hitherto have been either frightened from learning by the real great difficulty, or forced to leave off, being unable to conquer that same; all those will now joyfully enter themselves in the *School of Apollo.* If above double the number come into the School, this will over-ballance their learning but half the time. But They'll ask, How shall we be certain of this? An absolute certainty we have not, but the likelihood of it is very great. What if only double the number were to come in, as it is next to sure they will? Still the Entrance, the best thing belonging to the business, will be doubled.

But

But They'll say again, the facility of the Art will make more *Teachers* as well as more *Scholars*. That evil, if it may be call'd an evil, is yet very remote. More time is required to make a Master, than is to make a good Scholar. The Scholar may begin now if he pleases, but the Teacher must stay till he is Master. I am sure Masters will not be multiplied before the present ones have tasted the sweet fruits of this new method. All that can be said in this case, is, that if the number of Teachers encreases proportionably to that of Scholars, the busines of teaching will be the same as 'tis now. But still, Teaching is made more profitable for the present, and no less so for the future.

The

The majority of Masters, if not all of them, do not think fit to call the Notes in Singing by the same names as they call them, in playing. The names now used, are these four, *fa, sol, la, mi*. Formerly these six were in use, *ut, re, mi, fa, sol, la*. We should naturally expect seven distinct names for seven distinct things. This the *Italians* and the *French* have been very sensible of. The *Italians* use these seven syllables, *do, re, mi, fa, sol, la, si*. And the *French* these, *ut, re, mi, fa, sol, la, si*. The impropriety of the method now in use among us, and the imperfection of the *Italian* and *French* way, I show in very few words. And I offer something much easier and much better.

By

By observing the nature of *Time*,
I make a Scholar play in *Time*
not only sooner than has been
done yet ; but at the very first
time of trying.

As for what is called *Double
Stops* for Bow-Instruments ; that
method of playing, as far as I can
find, has not been known long.
The subject being altogether un-
handled, I cannot fail of saying
something new upon that Ar-
ticle.

There's as little writ upon what
is call'd *Gracing*, or a *Manner* in
singing and playing, as upon the
foregoing Article. So, the con-
sequence must be the same.

As

As to Composition.

There being very little, if any thing at all upon this subject written in a rational, philosophical, and yet plain Style; 'tis not doubted but even a little Essay of that kind will be favourably entertain'd, if it is done but tolerably.

As to the Opera.

The consideration that this fine subject is altogether untouched, among us at least, is a great encouragement for me to attempt something upon it. After I have explain'd the nature of this kind of *Drama*, and pointed at the greatest beauties of it, I shall answer

swer the following and other objections. 1. The entertainment is *meer sensation*. 2. The whole is unnatural, particularly making the Hero's *sing in prison*, and under the deepest concerns. 3. The oddness of the *Recitativo* or Recit. 4. The whole being in a *forein Tung*. I am confident the rational part of Lovers will be better pleased with this little Performance than they can be now with the learned dissertations upon the derivation of the word *Music*: whether that word is derived from *Muse*, or whether *Muse* is derived from *Music*: or with what they call the origin and *History of Music*, the stories of Sinith's-hammers, the reeds of *Egypt*, and the like idle stuff, hardly good enough for Nurses to tell their babes. This

little sketch may, I hope, take the place of what many learned Greek and Latin Autors tell us of the wonderfull effects of *Music*. The admirers of the ancients would have us believe all those stories as so many matters of fact. But I think we had best call them the *Fable of Music*. Otherwise, I don't see how we can excuse the Autors that tell us of those monstruously glorious effects of *Music*: how *Pitthagoras* absolutely commanded all the passions of man without any other authority than that of *Music*: how the celebrated Musician *Timotheus* did by the power of modulation only work up the renowned *Alexander* to such a pitch of heroic rage that without any provocation, he at once kill'd his bosom friend that stood next to him; but

but then indeed how the said skillful Artist with a kinder sort of strain so absolutely recover'd the Conqueror as to create in him the sorest repentance for his crime.

Upon the whole. Some will say, no doubt, this is exactly the Mountebank's harangue, and this Autor shows himself the truest Mountebank as he cries down other Mountebanks. I am really pleased with such doubting and suspecting persons. They have too much reason to doubt and suspect. But considering how much and how long the world has been trifled with and imposed upon, 'tis now become the interest even of a Knave to be honest. As the case now stands, were I never so

e 2 dishonest,

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dishonest, I am a hundred times more likely to gain my ends by performing what I pretend to, and telling the plane truth, than I should be by going on in the way I condemn.

But perhaps, when I have really explained difficulties and unfolded mysteries in very few words ; I shall have labored to little purpose. There's a very considerable set of men, *admirers of little else but obscurities, and dear things.* They think plane things do not deserve their notice. When they attempt the learning of any Art or Science, and matters are at once explained to them ; they cry out, *Is this All ?* They don't think they are well taught, if they are not first of all put to very

very hard puzzle, and made to pay a very great Price. In short, one would think they want to be deceived. This has been observed before, as appears by the saying, *Si mundus vult decipi, decipiatur.* Which the keen *Hudibras* thus paraphrases :

*Doubtless the pleasure is as great
Of being cheated as to cheat.
As lookers on feel most delight,
That least perceive the Fuglers slight.
Just so the less they understand,
The more th' admire the slight of hand.*

Now, because I have an earnest desire of futing my self to the taste and genius of all ; and because I would make a due improvement of this great remark, That good set of people may de-

pend upon it, that as soon as I have completed the present work, I will apply with incredible diligence to the writing of a great Body of Rules, in seven Volumes, small print, large folio: and I promise those Rules shall be the darkest, the toughest and the crabbidest of any ever seen or heard of in any Art or Science whatever. Those Rules shall be, upon honor, difficulties next to insuperable. And then the price shall be Fifty Guineas.



THEY

THEY say, every Art has its *proper Terms*, and he must not only be ignorant, but vain and arrogant that condemns the use of them. I own, and we must all own, that all Arts should have their proper Terms ; and that proper Terms are very proper things : but the business is to know what Terms are proper ; for I am afraid many of their proper Terms are very improper ones. I believe all will agree, that if we have words of our own to signify things, we need not affect to borrow words from other Languages to signify the same things, especially when those forein words are no more expressive than our own : and I am sure we had better keep to

our own words than substitute in the place of them such forein ones as are not in themselves so elegant nor so significant. But I am afraid it is become a question whether Autors are to teach altogether, or partly teach and partly confound, for the sake of being admir'd ?

Autors in *Music* give us little else but *Trifles* and indeed *Non-entities* ; but then they are so well exemplified, modified, opposed, divided, subdivided, resubdivided, and subresubdivided, that the Performance at last is brought to be very learned. The Autor gains his end, but the Scholar is not so happy.

Mathematics has nothing to do with either of the two *integrant* parts of *Music*, viz. *Air* and *Harmony*. If so, *Mathematics* has nothing to do with *Music*, or very little, at least. It's plane, *Mathematics* has nothing to do with the nature of an *Air* or *Tune*; for, all the powers of *Mathematics* cannot make any the least tolerable *Tune*; and it is as plane, or very near as plane, that all the powers of that great Science cannot produce *Harmony*; for, let a string be divided never so true, in order to find the Notes upon it, still the proof of that truth depends upon the Ear; and if the string happens to be false, *Mathematics* is distanced a vast way, and indeed thrown quite out.

Again,

Again, *Mathematics* has less than nothing to do with the *tuning of the Flute, Flageolet, Hautboy, or Basson*. When all the holes of those Instruments are stopp'd, they give us the deepest sounds. Now according to mathematical rule and proportion, the more holes are left open, the higher the sound should be ; and the gradual rising of the Notes should be proportion'd to the number of fingers taken off : but neither of these happen to be so.

Again, if *Music* is part of *Mathematics*, as most, if not all will have it, either the *Theoretical* or the *Practical* part of it, or rather both indeed should be *Mathematics* : but it happens that neither is so. As to

to the *Theory*, all the powers of *Mathematics* cannot give us a notion of a *Note*, nor teach us how many of them there are. *Mathematics* cannot teach us the principles of *Composition*, nor give us the notion of *Gracing*. As to the *Practice*. I am sure *Mathematics* cannot teach us how to dispose our Throats for singing, nor how to blow, or strike and move our fingers in playing.

Again, *Mathematics* will never make a *Musician*, not even a theoretical one, as observed above, but a man may be a good *Musician*, both theoretical and practical, without *Mathematics*; except They'll say no man can do any action, either mental or bodily, without the help of *Mathematics*.

Again,

Again, if *Music* is part of *Mathematics*, a thoro' Master of *Mathematics* must be a thoro' Master of *Music*, of the theoretical part at least: but this I believe no body will allow. But They'll say, there is no such person in the whole world as a thoro' Master of *Mathematics*. But again, we may suppose such a person. We may suppose a thoro' Master of *Mathematics*; but I think no body will suppose this supposed Master, a good Musician. And if even the contrary was allow'd, *Mathematics* would be a round about way to *Music* indeed: Beside, the Language of Mathematicians, tho' we suppose it absolutely proper, is not so intelligible as this I am writing in. This Language is intelligible

at first hearing ; whereas the other is unintelligible at the same first hearing, and most so to young Gentlemen and Ladies.

Some say that *Mathematics* accounts for *Music*. But those that say so would do very well to show how it accounts. They would please me at least ; for I cannot see how *Mathematics*, or indeed any other Science, can account for either *Air* or *Harmony* ; or the effects of both.

Few people, or none at all, will say that *Music* is part of *Natural Philosophy*. The very Sticklers for *mathematical Music* will not say so. They'll say, they have a very good reason for not saying so ; for *Music* cannot be part both of *Ma-*
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Mathematics and *Natural Philosophy*. But again, *Music* might be a compound of these two. But as *Music* is sound, and as *Natural Philosophy* teaches the cause of sound, which *Mathematics* cannot do; they might say with more propriety that *Music* is part of *Natural Philosophy*. They'll say again, if *Natural Philosophy* gives us the cause of sound; *Mathematics* gives us the measure of that sound. But again, as not only sound, but likewise any subject is more considerable than a modification of that subject; so *Music* might more properly be called part of *Natural Philosophy* than part of *Mathematics*.

They'll still urge and say, *Music*, as I have hinted my self, is part of

of both *Natural Philosophy* and *Mathematics*. But if *Music* must be part both of *Natural Philosophy* and *Mathematics*, because there is something in the first which is common to the two others; we may with the same reason take it the other way, and say that both *Natural Philosophy* and *Mathematics* are parts of *Music*. And so, because most, if not all Arts and Sciences have either near or distant relations one to the other, and are in some manner linked together; we shall be obliged to make them one another thro'-out: the absurdity of which appears greatest in the *identifying*, that's to say *confounding* *Music* with *Mathematics*; for, we cannot name any two Sciences more different or more distinct from one another than those two are.

Again,

Again, I believe the very mathematical Musicians will own that none of their musical Pieces are comparable to those that are composed without so much as a thought of *Mathematics*. And such, I'll venture to say, our very best *Opera Compositions* are, or at least, some of them. Mathematical Pieces of *Music* are like vain empty shadows of Airs. They cannot contain or express any passion, except by the greatest chance imaginable. It is not lines nor numbers that can make *Music*; but a just Ear, a happy fancy, and the study of human Passions.

Again, the dullest Tune with a discording Bass to it would be as to proportion, as much *Music*

as

as the most enchanting *Concert*.
For even the greatest disproportion in the parts of a *Concert* may be call'd mathematical proportion.

Perhaps They'll say, *discord* is out of the case. But as *Noise* is Sound as well as *Music* is ; and as they will have it that *Music* is part of *Mathematics*: I don't see why *Noise* should not be called likewise part of *Mathematics*. In a word, treating *Music* mathematically is being very busily idle. And in another word, a mathematical *Treatise* of *Music*, is something very like a very large Veil upon that Science.

¶

As

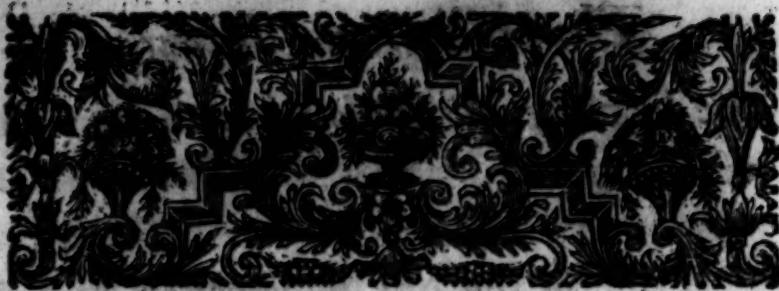
As to *Clefs.*

A is made to stand for B, B is C, C is D, D is E, E is F, F is G, and G is A, &c. The Notes must be learn'd and unlearn'd seven times in seven, beside the same trouble and confusion as to the flats and sharps: and this with one *Clef* only. And if I have made any mistake in exploding this intolerable puzzle, I mean as to the computing the many Scales the *Clefs* force upon us, those very mistakes are so many proofs of the greatness of that puzzle.

Even here among us, C *Clef* is sometimes placed in Trebles, upon the middle line. The conveniency of it is forcing the Scholar to learn

a new Set of Notes, for the sake only of saving the room that one of their half Notes would take up.

The doctrine of *Twelve Notes* has proved so very true, that, together with *tying down the Concords to the Scale*, the practice of *Music* is render'd a vast deal easier than I thought my self. As Scholars will want but little teaching, it will be convenient perhaps for Masters to raise the Price. Nor can the Scholars complain of this advice: for, they will save a great deal of time, and a great deal of trouble. They will be glad to have the teaching made shorter, if they pay a great deal more: for, I have found by long experience that no body loves to be taught, not even those that pay for it.



A

NEW SYSTEM OF MUSIC, &c.

ARTICLE I.

A preliminary discourse, containing the division and definition of Music in general, and of Notes and Tones in particular.



HE word *Music* is taken The definition of in two different senses. Music.

Sometimes it signifies *pleasing sounds*; and sometimes *the science of pleasing sounds*: This distinction at once gives us

B

the

The preliminary discourse.

the definition of *Music*, in both the senses of the word.

Music is
distinguish-
ed in two
parts. *Music* in the first signification or definition, *pleasing sounds*, is naturally distinguished in two parts, *passion* and *harmony*. Some, perhaps, will think this division is not just. They'll say, *Music* should be divided in three parts: 1. *Bare pleasing sound*, abstracted from harmony and passion; as the sound or tone of a musical instrument, or that of a good voice or bell, abstracted from any tune. 2. *Harmony*. And, 3. *Passion*. The first least considerable: The second more considerable: And the third most so. But if we attend to the nature of these three parts, we shall find the first to be very inconsiderable indeed; and as it is complicated in the second, I think we may as well keep to the first division.

Music in the second signification or definition, *the science of pleasing sounds*, does not allow of any distinction; 'tis plainly understood: but, notwithstanding,

ing, it is to make the busines of this whole Book.

I. *Passion* is here taken in an extensive signification, not only for what is generally call'd *passion*; but likewise for the *various humors* of Men, and the *different tempers of the mind*. All these are expressed by what is call'd *air* or *tune*. Among the infinite number of airs or tunes, some express very great passions, as *joy* or *sorrow*; even the very greatest, as *transports of joy*, or *rage* and *despair*. It will be objected, there are very few airs that express rage and despair. 'Tis very true: and those few airs that express them, don't do it fully neither. Composers content themselves with doing something like it. For, as rage and despair are bad things in themselves, so the full expressing of them by sounds, supposing that possible, would certainly be most disagreeable. And if the sounds fully expressing those excessive passions are displeasing, they cannot come under the definition of *Music*. Many other airs express little else than our

*Passion the
first and
greater
part of
Music.*

The preliminary discourse.

several little humors, and our various fancies. And indeed, most express something very hard to express ; tho' this perhaps may be said with truth, that most airs seem to express our very thoughts, and those I think might be call'd *argumentative*, in as much as they resemble our arguments, even better than the very words in which we express our minds. When we argue with any warmth or passion, we fail not accenting our words, and even our periods : Our speech being then variously accented and cadenced, it is not very unlike what we call an air or tune. But we must take notice that *Music*, at least this Part of it, excites the very things it expresses ; so that we may say with a great deal of propriety, that the two great accidents of *Music*, are *to express and to excite passions*. *Music* in this primary sense, may justly and properly be called the *most refined elocution*. An Orator has variety of tones and cadences, to express the various passions and humors of Men. Not only Orators, but all men that have just *ears*, and supple organs

gans of speech, particularly flexible voices, use variety of tones and cadences, to express their several passions, humors and fancies: *Nature* teaches this. *Music*, the same nature improved, does it in a higher degree.

II. *Harmony* is the *pleasing effect of the Harmony compound or joint sound of two or more the other particular notes without passion.* 'Tis ^{great part} of *Music*, true, harmony is seldom found alone, but it is very near so sometimes, as in *Recitatives* or *Recits.* And if it was always inseparable from passion in the *practice*, I think it might be considered separately from it in the *theory*; for *passion* and *harmony* are certainly two different things in nature. 'Tis plain, passion can exist without harmony, for this we prove whenever we play a single part or strain, a few excepted, as will appear in the article of *Composition*. Harmony exists without passion, as appears by striking any concords singly and separately from any air. Passion and harmony being not only the two *integrar*y, but also the two *inte-*

The preliminary discourse:

grant parts of *Music*, those are the most excellent Composers that have most of both. And this is the *Characteristic* of the late glorious *Corelli*. And this I must add, that this *Characteristic* is the very noblest of all, as it distinguishes that Autor not for excelling in any *integraray* part only ; but for excelling in the two *integrant* parts of *Music*.

Now because I would leave no obscurities behind me, I must briefly explain the terms *integraray* and *integrant*. *Integraray* parts of any whole, are barely parts of that whole : But *integrant* parts of a whole, are all the parts of it considered as join'd together, and making up that whole. Thus, supposing we divide a note in 4 parts, each of these parts singly, is an *integraray* part of that note ; but all those 4 parts joined together, and making up that note, are the *integrant* parts of it.

Here it will not be improper to compare these two *integrant* parts of *Music*, and see which of them is the greatest ; in order

order to which, we must consider them in their effects. I believe we shall all agree that the whole treasure of harmony, as great as it really is, cannot afford an entertainment. The most elaborate and the most curious *Compound Basses*, which is that treasure it self, will not entertain so well nor so long as the best airs will. They cannot do it, even when join'd to a good deal of air, as indeed they cannot exist without some: In short, *Compound Bass*, which is harmony, cannot exist without air or passion; whereas passion exists without harmony. But They'll say, I contradict my self, for I have said a little higher, that harmony can exist without passion: This case wants a little explaining, and the little difference between *Compound Bass* and *harmony*, will prevent the contradiction. It is plain, that *Compound Bass* cannot exist without passion, and it is certain that harmony does sometimes exist without it; but when it does, as exemplified above, it does not make any thing of a Bass, nor indeed of a Treble. It does please indeed, but the pleasure it affords,

ends almost as soon as it begins ; and that pleasure cannot be lengthned but by the addition of a little air.

I have been so particular in this, because I have often found, that harmony being frequently used by a figure call'd *Synecdoche*, that's to say, a manner of calling a thing by the name of one part of it only ; harmony, I say, being often used to signify *Music* it self, many have imagined that it is the principal part of it : Nor do I think there is a great impropriety in that use ; for the signification of the word harmony, is more restrained to *Music* than that of the word passion is, or even that of the word air.

The definition and distinction I have made of *Music*, naturally brings me to treat of *Composition* : But this Treatise being calculated, as must already have appeared, for the unlearned as well as for the learned, 'tis proper first to take notice of the materials that come into *Composition*. This I shall do, beginning at the very origin,

The preliminary discourse.

9

gin, and saying nothing but what is really useful and pertinent to my subject.

Keeping to my definition of *Music*, *All Music is sound, but all sound is not Music.* I must treat of pleasing sounds, not of sound in general, nor even of the natural causes of pleasing sounds. *Music is the better part of sound, Noise is the worse.* I have not engaged to treat of sound in general; and if I had, I had better be excused from performing; for a Treatise of sound in general, would be a *Treatise of Noise*, as well as a *Treatise of Music*, in as much as Noise is sound as well as *Music* is. And as in a Treatise of *Music*, we expect rules of *Composition*, the Autor of a Treatise of Noise, would be obliged to give us artful rules, for making a viler noise than has yet been heard. And as for accounting for the natural causes of sound, whether pleasing or displeasing, that's the province of a natural philosopher. A Treatise of those things, might indeed entertain a few curious persons, but I am sure the same would lead a lover of *Music* out of his way.

Plea-

Pleasing sounds! Some will say, this is but a poor definition of *Music*: It cannot be a learned one. No matter for the learnedness of it; but only for the plainness, truth, nativeness or nature of it. Nature is not always so learned as some think: Nature is often very plain; she is not always so indeed, and that's a misfortune; but I think we need not encrease it, by making her darker than she is. True learning does not consist in fogs and bogs, (I hope the justness of the expression will make amends for its lowness) but in clearness and solidity: True learning does not consist in pompous and deceitful appearances, but in plain Nature, or at least in the discovery of the hidden parts of her. That definition of *Music*, as short and as plain as it is, comprehends more than can be reduced to notes, consequently more than can be brought into practice; I mean the chirping of birds, and the sound of cascades. But to return,

Plea-

Pleasing sounds, the subject of *Music*, or *Music* it self, need not any explaining. The unlearned as well as the learned know what pleases their *ear*. The busines is to make the unlearned lovers, judges of what is pleasing : In other words, they must be taught, how such and such sounds do please. Here I have spoke in an ordinary phrase, and I have made use of a very common method of teaching, which is to explain a plain thing by a dark one ; and a dark thing by a darker. But to be more philosophical, that's to say, to come nearer nature ; the unlearned is to learn, what sounds, what succession of sounds, and what mixture of sounds are pleasing, so as to enable him to please himself and others. Some indeed pretend to teach how sounds do please ; they attempt to show the immediate manner of the sound's pleasing : But I am afraid they had better rank this among impossibilities ; for if neither *Music*, nor *Mathematics*, nor even *Natural Philosophy* can account for this, as certainly they cannot, we may safely pronounce that

that nothing can : and it is no wonder we cannot account for this particular thing, since we know not how any thing at all either pleases or displeases us. We are brought again to treat of the nature of *air* and *harmony*, of *Composition* it self: But this shall be done in another place: The present business is to begin at the very origin, as I have said, and so explain what is call'd *a Note*.

The definition of a Note.

A note, I define, a musical sound considered with relation to its highness or lowness in the Scale. Again, because I would leave no obscurities behind me, I define *the Scale, a gradual division of those musical sounds.* But if these two definitions should not be thought pertinent enough, here are two others; *a Note is each of those sounds, with relation to highness or lowness only, that come into the constitution of an air or tune.* And *the Scale, a gradual distinction of Notes.* But 'tis to be observed, that this gradual distinction or division is unfixed; that's to say, it is not absolutely determined where, or in what par-

particular degree or point, a note shall be placed. Of two voices having the same compass, one shall reach higher or lower than the other. 'Tis the same with instruments, or at least it may be supposed so. But where ever one point is given to place a note upon, the rest follow in course. But more of this in another place.

Now, as I have promised to be plain, and avoid fixing any two, even the least different Ideas to the same Word; I must distinguish here between *Note* and *Tone*. Some will say, This distinction is so obvious, there's no occasion to spend any time about it. But notwithstanding, *Notes* and *Tones* are strangely confounded, and that, in no less an instance than this very article. They give us not only a self-inconsistent scale of notes, but they likewise call their *notes tones*; and those two names are used promiscuously. For example, their seven natural *notes* are call'd full or whole *tones*, two of them excepted and not excepted, as will soon appear; and their *Semi-tones* are call'd half *notes*.

*Notes and
Tones very
different.*

A

Tone is twofold.

A Note I have already defined. Now follows the *Tone*. The word *Tone* is used in two different senses: sometimes it signifies an *inflection* of one or several notes *discovering either pleasure or pain*; and this is found in the voice particularly. Other times, the same word signifies *the difference of sound between the same notes, at the same pitch, in different voices and instruments.*

The two sorts of Tone defined.

This distinction at once gives us the definition of a *Tone* in both the significations of the word. The first part of the distinction, or the first definition of *Tone*, is, I think, unexceptionable: but the second I own is somewhat defective, which defect could not be help'd so far. The defect lies in bringing in the *pitch* before the word is explain'd. But, according to the order of things, I could not avoid treating of a thing before I took notice of an accident or property belonging to that thing. But to remedy that, I call the *pitch*, *the most agreeable degree or place to fix the scale upon.*

The pitch defined.

upon. An example perhaps will make this plainer. We'll suppose two or more stringed instruments, as *Violins*, equally well tuned; but to different degrees of highness or lowness, or with their scales taken higher or lower; those instruments are said to be tuned to so many different *pitches*. The thing will appear plainer still in wind-instruments, for example, in a *Flute*. We have Flutes of different sizes, and they all contain the same number of notes. The whole set of notes in a small Flute is higher than the whole set of notes in a large one; so the large Flute is said to be *pitched* lower than the small one. As for the *voice*, we find in it much the same difference of *pitch* as we find in the Flute: small bodies have their voices *pitch'd* high: large bodies, low. I have said much the same difference, for some large human bodies have their voices *pitched* high; and some small bodies, low.

Now the nature of *pitch* is fully explain'd; the second part of the distinction, or

or the second definition of *tone* is as unexceptionable as the first. But the matter will bear enlarging a little more upon.

*Observations upon
Tones.*

The difference of *tone* in the secondary sense is very great between two or more voices singing exactly the same notes, at the same pitch, and in the same manner. We find also a difference, but not so discernable a one between two or more instruments of the same kind, playing the same notes, at the same pitch, and in the same manner. And we find the greatest difference between the various kinds of instruments playing the same notes at the same pitch, and in the same manner. And indeed 'tis that great difference in tones which makes the greatest characteristic or particular distinguisher between voice and instrument ; and between the several kinds of instruments. A man is known by his voice almost as much as by his looks. The voice of a man, be it never so feminine, sounds masculine ; and the voice of a woman, tho' it be never so masculine, sounds feminine. This admits very few

ex-

exceptions. The different sorts of instruments are known more by their tones than by their figures. And judicious ears can distinguish instruments of the same kind, by their tones, almost as well as by their shapes or looks.

But 'tis to be observed, that the difference in the tones of voices is different, if the expression may pass, from the difference in the tones of the various sorts of instruments. In other words, that difference is of another kind. For as the voice is here opposed to all instruments, let the tones of several voices be never so different, still voices must be taken as voices; that is to say, voices are still of one and the same kind. A voice is different from another in tone, not only as an instrument is different from another of the same kind, in tone likewise; but a voice of any tone is different from any instrument, whatever be the tone of both the voice and the instrument. And here it may be observed, that each voice has a tone very peculiar to it self, whereas it is

not so, at least, not so much so by a great deal, in instruments of the same kind. Again, a voice cannot be taken for an instrument, nor an instrument for a voice, nor an instrument of one kind for another of another kind: For this the nature of tone in the secondary sense, does prevent, tho' there is something very like an exception to this, both in the voice, and that *stop* of some *Organs*, call'd *Vox humana*; and in the two *Trumpets*, the one made of mettle, and the other of wood and string, called *Trumpet marine*. And this must be said to the advantage of the voice, that whatever be the tone of it, the way of singing, (I mean the way of bringing out the sound) is always the same; whereas the way of playing or fingering instruments of different kinds, is as different as the several kinds of them are.

By what has been said, it plainly appears, there was a great necessity of distinguishing between *Note* and *Tone*. And indeed, 'tis pity we have not two distinct names

names for the two distinct sorts of *Tones*.

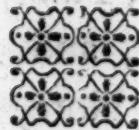
There can be but *one sort of Notes*, as Notes; but there are *two sorts of Tones*. Some indeed seem to imagine a third sort of Tone, when they talk of fetching a good or fine Tone out of an instrument; but I believe they mean no more than bringing out the fullest and finest sound the instrument is capable of yielding: Only, calling this fetching a Tone, is talking improperly; but as the impropriety is not very great, I shall not dwell any longer upon it. Again, there are but *Twelve Notes*, as will soon be made appear; but *Tones* in the secondary sense, are numberless.

The two sorts of Tones may be call'd *The two Tones are properties of a Note.* two great properties, or accidents of a Note: And indeed, we may reckon five more of them, tho' not so considerable ones; those are *Sweetness*, *Fulness*, *Clearness*, *Lowness or Softness*, and *Loudness*. *Six more properties of a Note.* One more property of a Note, which I take notice of by it self, because of its considerableness, is *Measure*: By Measure I don't mean just what is called *Time* in

The preliminary discourse.

Music, but the proportion'd length and shortness of each Note with another, both which may be called their *Duration*. So that upon the whole, [we have *eight accidents or properties of Notes*; three of which are very considerable.

But we must take notice, that these are not only properties of Notes in Voices of different Tones, or in instruments of the same kind, tho' of different Tones; or in instruments of different kinds: But that they are properties of Notes, in one and the same voice, and in one and the same instrument. As for *Time*, we shall treat of it in its proper place. Let us now consider the *Scale of Music*, or the *number of Notes*.





ARTICLE II.

Of the Number of Notes.

IF we sum up all the Notes, as they lie scatter'd in the several Compositions of *Music*, we shall find just *Twelve* of them, no fewer nor more. The unlearned will stand amazed at this doctrine. What! They'll cry, Is there not an infinite number of Notes in one *Opera* only? Is there not four or five times *Twelve* Notes upon such little instruments as, Violins or Spinnets? Is there not more even in one little tune? Again, The learned will perhaps look

Twelve Notes:

upon this position with scorn, and call it a ridiculous innovation. But I hope I shall easily make the unlearned leave wondering, and the learned cease to despise.

This notion is received all over the world, as a great fundamental truth, that there are but *seven Notes in Music*. But if my definition of a Note must be received, *viz. A Note is each of those sounds that come into the constitution of an air*. I say, if that definition must be received, we shall find no fewer nor more than *Twelve*. They'll say, this is absolutely impossible, except we take in the *half Notes*, otherwise call'd *Flats and Sharps*, or *Semi-tones*; which by the way, remembering my own definition between Note and Tone, should be call'd *Semi-notes*: but there can be but *seven Natural Notes in Music*.. What they mean by their Natural Notes, I profess, I could never tell, except they intimate, that the Semi-notes are *artificial* or *unnatural Notes*; and indeed, Writers of very late date,

date, make no scruple of calling the semi-notes artificial notes. I am most sure, that what they call Flats and Sharps are sounds form'd by nature; as much as what they call Natural Notes can be. They must allow this themselves, if they can account for what they have done when they have transposed any piece out of one *Key*, as they term it, into another: for then, their Natural Notes become flats and sharps, and their flats and sharps become Natural Notes. They'll say, This may hold good upon instruments, but not in the voice, the only natural instrument. But if this may hold good upon instruments, I am sure, the distinction of Notes upon them wants distinguishing, as we shall soon see. As for the voice, I am as sure there is no such distinction of Notes in it: every sound form'd by it is equally natural. Beside, if the voice sings the same air in what they call a different *Key*, as nothing is more frequently done, then the case of the voice is the very same with that of the instrument. That's to say, the natural, flat and sharp Notes are con-

Twelve Notes.

founded. Geographers might as well, nay, with a much better grace, tell us of natural and artificial lines upon the Globe, or at least of natural lines and half lines. But they are much in the right to look upon their lines to be all natural alike ; tho' they might take as great and greater freedom of trifling with them, than the Authors of the seven Notes ever could take of confounding their Notes. Notes are real in *Music*, Lines are only supposed in Geography.

Natural Notes are at the same time distinguished and not distinguished from Flats and Sharps.

But supposing there was the greatest necessity of distinguishing Notes in natural and semi-tonical ; 'tis exceedingly surprising, that the greatest Sticklers for this fam'd distinction, nay, that the very Authors of it never did make it. This is a *Paradox* indeed : but it will soon appear a plain truth. When we hear of a distinction, we have a notion of a distinction, the word is plain enough, but it is not so here ; for they give us an *undistinguish'd distinction* of Notes. They seem to puzzle themselves : if they do not, I am sure they

they puzzle others ; for they do what they pretend to avoid, and they avoid what they pretend to do. When they pretend to give us Natural Notes, they give us Semi-notes ; and when they pretend to give us Semi-notes, they give us Natural Notes. Nothing but the anatomy of their own self-inconsistent Scale of Notes, can explain their own riddle. They divide their Scale in two : the one is the Scale of Natural Notes, and the other the Scale of Semi-notes. There are, they say, seven Natural Notes, call'd *A-la-mi-re*, *B-fa-be-mi*, *C-sol-fa-ut*, *D-la-sol-re*, *E-la-mi*, *F-fa-ut*, *G-sol-re-ut*. And by the way, 'tis very odd that *A-la-mi-re*, supposed and made to be the first Note, should not be so upon any instrument, not even upon the *Harpsicord*, the most extensive of all ; for there neither the *Bass* nor the *Treble* begins with that letter.

Beside the seven Natural Notes, there are five Semi-notes, call'd *B-fa-be-mi flat*, *D-la-sol-re flat*, *E-la-mi flat*, *G-sol-re ut flat*,

flat, *A-la-mi-re* flat; or, *A-la-mi-re* sharp, *C-sol-fa-ut* sharp, *D-la-sol-re* sharp, *E-fa-ut* sharp, *G-sol-re-ut* sharp. Any one seeing a Scale of Natural Notes, as they call them, opposed to a Scale of Semi-notes, or this latter opposed to the former: any one, I say, seeing these, would suppose, and very rationally too, that the Natural Notes are whole Notes, and the Semi-notes the half of them: so they would expect *seven whole Notes*, and *seven half Notes*; that is to say, *fourteen Notes* in all. And again, Scholars hearing of natural Notes, of flat Notes, and of sharp Notes, they imagine three sets of Notes: and as they are taught there are seven natural Notes, and they see or hear nothing that should make them think there are more of one sort than there are of another; they conclude, there must be *one and twenty Notes* in all. But they are mistaken either way.

*The Scale
of seven
Notes, &c.
self incon-
sistent.*

But They'll say, that seemingly rational supposition is very erroneous. Those that suppose so, must be very ignorant indeed;

Indeed ; for, *two of the seven Natural Notes are no more than Semi-notes or half Notes.* And those two are C and F. But what is this but an unaccountable self-inconsistency, in the very principle of the art ? And if the very first Principle is false, or at least next to false ; what must the consequences be ? If two of their Natural Notes are no more than Semi-notes, or flats and sharps ; why should they so contrive to lead Scholars into gross mistakes ? They say, there are no more than seven Notes : why should they then bring any more Notes in ? And Notes as good and as full as their Natural ones are or can be. They lay the foundation of *Music*, and next moment they own, it is not large enough, and are obliged to make it larger. If any particular accidente or property belongs to a Note, as a Note ; why not to all of them equally ? Are not their Natural Notes all natural alike ; or should they not be so at least ? If, for example, A or B has any flatnes or sharpfnes, why should not C or F have it likewise ? In short, nothing could be contrived more absurd,

*Each of
their seven
natural
notes should
have a flat
or a sharp
belonging
to it, or
else there
must be no
flats nor
sharps at
all.*

furd, more self-inconsistent, or nearer downright falsehood, than this doctrine of seven Notes, or these natural and semi-notical Scales. This, however, notwithstanding all its unreasonableness, has like some of the most ridiculous fashions, obtained all over the world.

*The Truth
of Twelve
Notes ful-
ly proved
from Mu-
sic it self,
and from
Music on-
ly.*

To remedy all this impropriety and confusion, we need not have recourse to any other art or science, but only look into the nature of *Music* it self, and attend particularly to the nature of Notes. We have seen they are all natural alike; and that talking of distinguishing them in naturals, flats and sharps, is talking vainly.

A Note, as we have seen, is each of those sounds that come into the constitution of an air. This is my definition of it. I should be glad to find a better, if any better there be: hitherto I have found none at all: so I must build upon this till a better is found. Notwithstanding, a Note is left undefined, even by the best

Au-

Autors, the unlearned seem to have a truer notion of it than the learned. That is, they take a Note to be a musical sound, belonging to the voice and instruments. This comes pretty near my definition, and it must lead them to my definition it self; which if it does, they will soon agree, there are in *Music* *Twelve* such sounds called Notes. These *Twelve Notes* are not acknowledged, yet they are called *A-la-mi-re natural*, *A-la-mi-re sharp*, *B-fa-be-mi natural*, *C-sol-fa-ut natural*, *C-sol-fa-ut sharp*, *D-la-sol-re natural*, *D-la-sol-re sharp*, *E-la-mi natural*, *F-fa-ut natural*, *F-fa-ut sharp*, *G-sol-re-ut natural*, *G-sol-re-ut sharp*. Or according to an inconvenient variety of Names, and another misty view, *A-la-mi-re natural*, *B-fa-be-mi flat*, *B-fa-be-mi natural*, *C-sol-fa-ut natural*, *D-la-sol-re flat*, *D-la-sol-re natural*, *E-la-mi flat*, *E-la-mi natural*, *F-fa-ut natural*, *G-sol-re-ut flat*, *G-sol-re-ut natural*, *A-la-mi-re flat*. I have called the view of the Notes as they are ordered, a misty view; but for the whole thickness of the mist, see the *Introduction*.

The
Twelve
Notes are
not ac-
knowledg-
ed, yet they
have
Names for
them.

Be-

*A, better
than A-la-
mi-re, &c.*

Beside the self-inconsistency of natural-
ness, flatness and sharpness in Notes ; the
names of Notes are embarrass'd with ma-
ny syllables, which are not only unneces-
sary, but even altogether useless. *A* is not
only full as well, but is certainly a great
deal better than *A-la-mi-re*, &c. But
They'll say, I betray my ignorance ; for
these additional syllables relate to *Sol-fa-
ing*. But again, they do not answer it now,
whatever they did formerly : for we have
no *ut*, no *re*, nor *be*, in our *Sol-fa-ing*.
Nature gives us these *Twelve Notes*, with-
out such a strange puzzle, and such a for-
bidding train of odd names. These Notes
throw themselves into *one Scale*, and call

*The true
names of
Notes, 1,
2, 3, 4,
&c.*

themselves 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12. Nature is very easy and
plain : but then she is too plain : this
great plainness of Nature is her nakedness.

*The pre-
sent Scale
a Veil up-
on Music.*

Therefore, those modest and compas-
ionate Autors of the fam'd *undistinguish'd
distinction* of Notes, who gave Nature
that *Veil* we are uneasy at, cannot be
extolled too high: only the misfortune of
those

Twelve Notes.

31

those well meaning Gentlemen, is, that they mistook the nature of this nakedness of Nature: for this nakedness of Nature is her great beauty. never went to own say
and said. It has 3 six action-impe
They'll say, where's the wonder of ma-
king *Twelve Notes* by bringing in the flats
and sharps? I answer, I don't aim at any
wonders at all, nor do I pretend to make
any one Note: I think I shall do enough,
if I only show how many Notes Nature has
made. The business of a Philosopher is
not to create, but only to sift things; to
abstract and distinguish. And as things,
particularly distinctions, should not want
distinguishing, neither should things un-
distinguishable, be distinguished. They
will say this is wild talking; but the
doing of it is wilder, I am very cer-
tain. And as impossible as the thing
seems to be, and really is; it is often
done; but then the end of it is con-
fusion and deceit. And the doing of this
impossibility is called *Sophistry*. But to re-
turn.

They

They will not allow the flats and sharps, or semi-notes to be Notes, and yet two of their seven natural Notes are Semi-notes, *viz.* C and F. Methinks they should either strike out two of their seven Natural Notes, because they are but Semi-notes, or as they call them Semi-tones, and so have but *five Notes*: for if they think these two Natural Notes are good Notes, but only too weak, being but Semi-notes, they must join them together, and make but one Note of them; and this will make up *six Notes*: and if two of the Natural Notes may be joined together, and made but one Note, because each of them is no more than a Semi-note, they may by the same rule join the flats and sharps two and two, as well as they can, and they'll afford them two Notes and a half, which being added to the six Notes, they will have in all, *eight Notes and a half*. But I believe they will sooner admit my *Twelve Notes*, or rather Nature's *Twelve Notes*, than fall into any of these methods.

Again,

Again, if Semi-notes may be call'd proper Notes, as they not only allow, but as they themselves call two of their Natural Notes; I don't know what notion we can form of the five remaining whole, proper or full Notes, or Tones, as they often miscall them, except we look upon them as *doubly proper and doubly Natural Notes.*

If we attend to the nature of *Note* and *Tone*, as I have defined them, we shall avoid confounding the Notes and the Tones. We shall avoid likewise all this jargon of *naturalizing*, *flatning*, *sharpning*, *halving*, *wholing*, *filling*, *properfying* and *doubling of Notes*. These things might be allowed, and should be so indeed, if they were properties belonging to Notes; but they are nothing but unaccountable im-properties, made to belong to Notes. They first talk of *a thing*, they give it a name; and the next moment they call it *a half*. Nature has made the Notes equal; the number of them is *Twelve*, and that's all we are to

D

take

take notice of in this place. But They'll say perhaps, I intimate that my *Twelve Notes* are most equally divided upon a string, consequently, that I can *fret* any string instrument perfectly true, and that by the help of these *Twelve Notes*, I pretend to tune *Organs* and *Harpsicords* absolutely true likewise. But I declare I do not pretend to this: and I am sure they are as little, if not less able to do those things by the help of their *twofold puzzling inconsistent Scale*, than I am with the help of my *Twelve equally natural Notes*.

**Tis likely
the Keys of
the Harpsi-
cord have
occasioned
the incon-
sistent
Scale.*

Probably, the division of Notes upon the *Harpsicord*, the instrument of greatest compass, and the disposition of the *Keys* upon it, gave occasion to Musicians of making their *twofold absurd Scale*: tho' it's pretty plain, as we shall soon see, that the very inventor of that curious disposition had no notion of that Scale. A misfortune indeed; for such an authority would have been a great support to that erroneous doctrine.

Here

Here the reader must take particular notice of a distinction between *argument* and *autority*. That distinction is not made by the majority ; a few indeed make it, but when they have made *a* difference, they have not found *the* difference. When they have done, they do not know the nature of argument, nor that of autority. In a word, they prefer *autority* to *argument*.

The disposition of the Keys upon the Harpsicord, is such, that beginning at C, which, by the way, is odd enough ; for it would naturally be expected, that the progression of their Natural Notes should begin at A the first : that Disposition, I say, is such, that beginning at C, we have seven flat contiguous pieces of wood, which give us what they call the seven Natural Notes : and the five other pieces, rising above the said seven, give us what they call the Flats and Sharps, or Semi-notes : 'tis likely that Musicians seeing the seven flat pieces of wood, call'd Keys, lying contigu-

D 2 ouly,

ously, and, as it were, more naturally than the other five pieces, likewise called Keys ; 'tis likely, I say, that from thence, they have called the seven contiguous Keys, seven natural Notes, and the other five Keys flat and sharp, or artificial Notes. And here it is odd enough again, that Musicians having *Twelve Keys*, every one of which, they themselves call a Note, could never think they had *Twelve Notes*. But They'll say, the Flats and Sharps are not properly Notes ; they are but Semi-notes. But again, if it be so, they had much better not call them Notes.

*The inside
of the
Harpicord
proves the
truth of
Twelve
Notes.*

As for the first disposer of the Keys of the Harpicord, it is not likely he had any notion of this *strange unaccountable Scale* ; for if we do but open the lid of that instrument, we shall find he has laid on the strings, and tuned them according to such a gradation as nature requires, that's to say, according to the truth of *Twelve Notes* ; tho' in this there's a defect, which, as has been already observed, no body has hitherto been able to remedy.

Again,

Again, that disposition of the Keys, tho' very curious ; and the judgment of the disposer, supposing his notion of the Scale in dispute had been the same with the notion universally received ; I say, that disposition and the judgment of the disposer, are no arguments of the truth of that Scale.

But They'll say, I seem in some measure to approve what I condemn, when I call the disposition of the Keys upon the Harpsicord a very curious disposition. I'll tell them what I mean : that curious disposition does not consist in its showing which Notes are Natural, and which are not ; for that it cannot do, as we have seen :

but the same appears very happy, 1. As the Keys are proportioned to the fingers, and so bring the *Twelve Notes*, with the thirteenth or *Tredecime*, which hitherto has been call'd the Octave, (which indeed is in a manner the whole instrument) within the reach or compass of the hand ; for if the Keys were narrower, the hand would

The disposition of the Keys of a Harpsicord very curious.

indeed have a greater compass; but it would be impossible to play clean. 2. As it fixes or takes the eye of the player. The Notes which they call Flats and Sharps being dispos'd in two clusters, two together, and three together, are like two land-marks, or way-wisers; in so much that if in each vacancy, that's to say, between B and C natural, and E and F natural, as call'd, there was placed a Sham-key of the figure of their Flats and Sharps, I question whether the brightest performer would not be confounded. And what is very particular, a blind player, in this case, does greater things than a clear-sighted one: for we know that blind performers, without the assistance of the said way-wisfer, which cannot be so to them, find out all their Notes with more readiness than clear-sighted players could do, if they were in the dark. Again, if the Keys of Flats and Sharps, as call'd, were to be lengthned out, and made flat and contiguous, as the Keys of Natural Notes, call'd, not only the sight would be confounded, but the running part of playing would be render'd

der'd more difficult, tho' something were contriv'd to help the eye.

The disposition of the Keys upon the Harpsicord, is, as we have seen, very commodious: but the notion of seven Natural Notes, and of flat and sharp Notes, is most incommodious. The incommodousness of it is proved by the mistakes it throws Scholars into; for, experience shows that Scholars have a confused idea of *the made three sorts of Notes, viz. naturals flats, and sharps.* They fancy the flats and sharps are as distinct from one another, as both of them are from the Natural Notes; whereas it is not so, even according to the Autors of this *ambiguous misty scale;* for their flats are sharps, and their sharps are flats. Again, Scholars being told, that two of the seven Natural Notes, are but Semi-notes; and hearing of five Semi-notes beside, they naturally imagine, that five of the seven Natural Notes are each of them divided in two, which afford *ten Natural Semi-notes;* so that they take them

Twelve Notes.

for *one set of Notes* : the other five Seminotes having nothing to do with naturalness, Scholars know not what to call them ; but they may safely call them *artificial Notes*, for so they are really called by Autors. This makes a *second set of Notes*. And as for the *odd two Notes*, they having neither naturalness enough, nor any thing of artificialness, it will be very difficult to find a proper name for them, they being improper either way ; tho', I think, they might be called *unnatural and artless*, *I know not what's* not deserving the names of Notes, so consequently unfit to make a third set. If so, we shall have in all, *fifteen Notes* ; that's to say, eight more than we should, according to the received doctrine. But if the *odd two Notes* must be received as good Notes, notwithstanding all their unseemliness ; we shall have in all *seventeen Notes* ; that is to say, ten more than we should, according to the same doctrine. Again, there are, they say, *two sets of Notes* ; the one consists of natural or whole Notes, and the other of Seminotes,

Notes. Here, a Scholar supposes that the two sets afford *nineteen Notes*; for each of the seven natural whole Notes being divided in two, give no fewer than *fourteen Notes*, to which, the five half Notes being added, the whole number is just *nineteen*; upon which, Scholars mistake only by twelve, according to the fam'd doctrine of Notes. Again, Scholars hearing of seven Natural, or whole Notes, and of Semi-notes, they suppose, and indeed very rationally, that the Semi-notes are the natural or whole Notes, each divided in two; so they imagine they have *fourteen Notes*: but we have seen it is not so. There are but *Twelve Notes* in all; two of their seven Natural Notes being unnatural and indivisible. Again, there are two sets of Semi-notes; the first contains two Semi-notes; and the second contains five Semi-notes: but it will be thought absurd to distinguish between Semi-notes and Semi-notes, as long as the word *Semi-note* is not taken in two different senses; and if it was, the impropriety would be intolerable. There being

being then no difference between a Semi-note and a Semi-note, as Semi-notes ; the two sets of Semi-notes should be made but one, and then there would be one compleat set of Semi-notes, seven in number : But then it must not be so ; for the set of two Semi-notes is a set of Natural, proper, and whole Notes ; whereas the set of five Semi-notes is a set of but Semi-notes still ; that's to say, a set of unnatural, improper, and but half Notes.

*Animad-
ver-sions
upon the
di-visibility
of Notes.*

But, here I expect to be taken up by some *mathematical musicians*, if any such can be, for presuming to say that some Notes are not divisible. What ! they'll say, is not a Note divisible *ad infinitum* ? That question, I own, is difficult ; for, if they mean a whole Note ; then a Semi-note is divisible but to half infinity : if they mean a Semi-note, then a whole Note is divisible to more than *infinitum* ; 'tis divisible to two infinities exactly. And if they mean only a Note undeterminate, and undistinguished, their own *undistinguished distinction*, still subsisting,

string, then it's impossible to say anything to it. But supposing all their Notes to be alike, and each of them divisible *ad infinitum*, as the string upon which they are all taken is supposed to be divisible ; then we shall have as many infinities as we please, in one infinity.

Again, supposing the Notes to be divisible *ad finitum*, or *ad infinitum*, I don't see of what use that divisibility can be. If we can expect any use from it, it must be either for taking the *pitch*, or for *tuning* ; both which are done at once by the *ear*, without such puzzling minute divisions, which, at last, depend upon the *ear* for the proof of their justnes.

The unaptneſſ of this Scale farther appears by the dark notion which even great Players have of it : and indeed, 'tis no great wonder, no wonder at all, that the brightest Performers should have no clear idea of *three non-entities* ; for such the *naturalneſſ*, *flatneſſ*, and *sharpneſſ* of Notes are. Some of the best Players, even

even of the Harpsicord, where all the Notes are plainly seen and felt, which feeling, by the way, is the only guide blind Players can have ; some very good Players, I say, have such a confused notion of their Notes, that they cannot readily tell how many their naturals, flats and sharps make in all.

But here, I shall be taken up for calling the *naturalness*, *flatness*, and *sharpness* of Notes, *three non-entities*. They'll say, tho' I don't allow the flatness and sharpness of Notes, I must allow the naturalness of them ; or else, what must my Notes be ? If I don't allow the naturalness of Notes, I seem to allow no Notes at all : But the answer is very plain. The Notes are very natural, and so are all things in nature ; but there is no such thing in *Music* as Natural Notes, with relation to those *two non-entities*, call'd flatness and sharpness : but those two imaginary things oblige me to make a kind of digression.

I hope I have fully prov'd the terms flatness and sharpness are absolutely improper, when apply'd to Notes. But they may be used less improperly, when we talk of *Keys*, now because the word *Key* is taken in three very different sences; and because I have promised never to use any term so much as in two never so little different significations; I am obliged to have recourse to two other words, or even to make new words, if I can find none ready made that will answer my end.

The word *Key* is used to signify, 1. The pieces of wood or ivory, by which the strings of a Harpsicord are struck, and which might for that reason be called more properly *Strikers*: but because it is not convenient to change names without some great reason, we may as well retain the word *Key*, but use it in this sence only. 2. The word *Key* is used likewise to signify *the Note in which a piece of Music ends*. Now because I would teach the unlearned as well as talk to the learned, it

*There are
no such
things as
flat and
sharp
Notes, but
there is a
flat and a
sharp Key.*

*The term
Key is most
improperly
used in
three very
different
Senses.*

is very proper farther to explain the word *Key*, in this second sense. Such is the nature of any piece of *Music*, simple or compound, that all, and the whole strains of it, retain something of the last Note of that same piece. The relation of that last Note to the whole piece is so great, that if that Note only was play'd, and held out to the whole, that Note would be a tolerable concord to it. The *Drone* of a *Bag-pipe* explains this perfectly well, so perfectly, that I hope the reader will excuse the meanness of the example, which however is so much the better, as that instrument is very well known. But here is another example taken from another instrument, which is known to very few, so that the bringing of it in, will not only illustrate this point farther, but will likewise be an agreeable information. The better sort of *Trumpet Marines*, are so contrived, that sometimes 12, sometimes 15, and sometimes 18 wire-strings drawn length-ways within that instrument, are all tuned *unison*, or higher *Tredccime*, to the great *Monochord*, that's to say, single string,

string, drawn length-ways likewise upon the instrument ; which contrivance of strings within, is called *organising* the instrument. The *Drone* sounds but one and the same Note to all that is played upon the small pipe ; it is a concord and kind of Bass to it : and the last Note of the tune is to it a *Tredecime*, the same with the first or unison. In almost the same manner, the strings within the *Trumpet Marine* make up one concord to all that is played upon the Monochord on the out-side ; but beside, they are concords one to another. And by the way, these examples, as mean or strange as they may seem, are followed sometimes, by many great Composers, who make no other Bass to some strains, than one long continued Note, which exactly answers the *Drone* of the Bag-pipe.

And here I'll observe, for the sake of those whose singing or playing is often distract'd by bells, that, according to the nature of the *Key*, in this second signification, they may make that great disadvantage

vantage a very considerable advantage, which will be by singing or playing in the *Key* which the bell sounds: and if a number of bells is ringing at the same time, they must play in the *Key* of the lowest, 3. The word *Key* in its third acceptation signifies *the general humor or mode of an air*. There are only two sorts of this general humor, consequently but *two sorts of Keys*, in this third sense; and these *Keys* are called either *flat*, or *sharp*.

Here the terms *flat* and *sharp*, which are used very impertinently in Notes, are used more pertinently, or rather less impertinently in *Keys*; for there are really two remarkable accidents belonging to them, call'd *flatness* and *sharpness*, whereas there is nothing like it in Notes.

To explain this farther, we must consider, that this flatness and sharpness in an air, is not owing to the flatness or sharpness of any Note; for, as we have seen, there is no such thing in *Music*: but this

notable difference in the *mode* or *humor* of a tune, which is the third signification of the term *Key*, is nam'd *Flatness* or *Sharpness*, from the flatness or sharpness of the *Third*, which occasions this great difference. When the *Third* is flat, the air is soft, serious, and bordering a little upon melancholy: and when the *Third* is sharp, the air is gay, lively and joyful.

Here, I think it proper to introduce The terms Soft and Gay, properer terms than flat and sharp, as apply'd to Keys. two properer terms than what we have now. The term *flatness*, which is apply'd to the first sort of *Key*, in the third signification of that word, naturally gives us an idea of a thing which really does not belong to that *Key*. The word *flatness* expresses something disagreeable, which certainly cannot be meant of the flat *Key*, for there is nothing disagreeable in it, if the air it self is good; and if it is not, it cannot be the fault of the *Key*. Besides, there's nothing of flatness in this *Key*, in any signification of the word *flat*, except this in dispute, and if this term was tolerable in this case, the signifi-

on of it would not be restrained enough to this *Key*, or at least would give us a very imperfect idea of it. That which distinguishes the *flat Key* from the *sharp Key*, is certainly the *softness* of it, which *softness* is opposed to the liveliness or vivacity of the *sharp Key*. Now *softness* being the characteristic of the *flat Key*, or in a manner, the *flat Key* it self; and that word expressing nothing more than what really belongs to that *Key*, I think it most proper to call the *flat Key* the *Soft Key*. The term *sharpness*, apply'd to the other *Key*, is not so improper as that of *flatness*, apply'd to the first. Some will wonder, perhaps, I don't think it a very proper term, since it conveys no disagreeable idea, and signifies no more than really belongs to the *Key* to which it is apply'd. But, the impropriety I find in that term, is, that the signification of it is not enough restrained to *Music*, and that we have other words even in *English* that will better express the very nature of this *Key*. We have seen that airs in the *sharp Key*, are gay, lively,

lively, and joyful: if so, I think that *Key* might most properly be called the *Gay Key*, and the more so, because *gayety* will here be opposed to *softness*, two qualities which the *Poets*, who indeed are *a kind of Musicians*, take care should meet in the *Fair*, their known wonted theme, and certainly a very agreeable fruitful subject.

Some will say, perhaps, the difference here made between *Keys*, is not always the difference; for many airs are as gay as they can be, notwithstanding the flatness of the *Third*, and *contra*. And indeed, the flatness or sharpness of it has nothing to do with the *softness* or *gayety* of the air. But I think it is very hard to say what can be, and what cannot be, in this case particularly: for who can be sure that the sprightliest air he has heard in the *Soft Key* cannot be exceeded by another in sprightliness, by the power of the *Gay Key* only? and *contra* again? In other words, the sprightliness of an air in the *Gay Key*, is not altogether ow-

ing to the gayety of the *Key*, but to the fancy of the air it self, and *contra*. But perhaps, I have contradicted my self, when I talk'd of the flatnes and sharpnes of the Third: it would be so indeed, if then I had talk'd my own language. In that case, I have only used the words hitherto received, which indeed, make a very hard phrase, not at all construable by the rules of *Music*. But according to the truth of *Twelve Notes*, and the property of terms, we must express our selves thus, *the Soft Key is known by the progression of its Notes, which is by one, three, four*. *The Gay Key is known by the progression of its Notes, which is by one, three, five*: nor would this be my language quite, for I have a great exception against the term *Key*, as used in its two last senses.

Something might be said upon the now *sixth* and *seventh*, and their flatnes and sharpnes (as call'd) as they may relate to *Keys* in the third sense; but what is already said, I think may suffice; but before

before I return, I must give reasons for excepting against the term *Key*, in the two last significations.

It is very strange, that in *so copious, and so significant a Language as the English is*, any two the least different, much more three vastly different ideas should be fixed to one and the same word ; especially in such a Science as this ; a Science noble and delightful indeed, but such as will be difficult enough still, after all endeavors used to make it easy. I have said already, that the word *Key* may be used still in its first signification. But I must repeat this too, that I would have that to be its only signification. As for two other proper and distinct names for the two other sorts of Keys, methinks they offer themselves.

We have seen that the word *Key*, in the second sense, signifies *the Note in which an air ends*, and that the same Note is very aptly compared to the *Drone* of a *Bag-pipe*: I must own, I think the

word *Drone* would do very well, were it not for the mean notion we have of a Bag-pipe; an Instrument, however likely to be very ancient, if anciently, which is a wonderful great recommendation to many things, even to broken stones and defaced pictures and coin, can be any recommendation to this. But if this term must not be received, let us look into the Nature of the thing, and try if we cannot find a proper name for it, more likely to be received. If we attend to the nature of a *Key* in the second sense, we shall find it is a Note that has a relation to all, or at least, to most of the other Notes of an air: If so, that Note must be a main Note; if so again, I don't see why it may not be called *the main Note*. The only objection, if any at all can be made, is, that the name is too long: but if that be an objection, it will be soon removed, by calling this main Note *Nota*. And here it may not be improper to remark, that upon some, if not upon all instruments, one *Nota* shall be pleasanter than another, in airs

of

of the same humor or mode, even in the same air, tho' the strings, and the manner of playing are the very same ; in other words, the same air shall be more or less pleasant as play'd in one or another *Nota*, by the same player, upon the same instrument, upon the same strings, and in the very same manner ; whereas there is no such thing in the voice, supposing however, that the air be of a small compass, and taken within the commodious reach of the voice.

The word *Key* in the third sense signifies, as we have seen, *the general humor or mode of an air*. If so, I see no inconvenience in calling the *Key* in this third signification, *the Mode* ; but They'll say, I fall into the very same impropriety I pretend to avoid ; for the word *Mode* is already used in *Music* in another sense, and it signifies an indeterminate kind of *Time* or *Movement* ; That's very true ; but then, that word does not signify a particular sort of *Time* or *Movement*. When we talk of *Time*, the words *Mode* and *Movement*

A new term instead of Key in the third sense.

ment are perfectly synonymous. If so, I don't see why the word *Mode* in that signification should not be disused, and the word *Movement* used only: and if not so, I think we are at full liberty of settling those words as just explain'd. But here follows another piece of puzzle, and that is,

*A remark-
able piece
of puzzle.*

The *naturalness*, *flatness*, *sharpness*, and *artificialness* of *Modes*.

What the Autors of these four strange things mean, I am very sure very few Readers understand; and indeed, I question whether the very Writers of them understand themselves. I am very sure, this obscure and most improper way of writing makes the study of *Music* most disagreeable. This is, in short, talking of a new set of *Non-entities*. But They'll say, I am so very fond of this term, that I use it even to contradict my self; for I have allowed the flatness and sharpness of *Modes*, but only have exchanged these terms for those of, *Softness* and *Gayety*. 'Tis true, the *softness* and *gayety* of *Modes*

Modes are real (the difference in terms making no difference in things) and we have seen what they are: but there are no such things as *softness* or *gayety* of *Modes*, as opposed to the *naturalness* of them. The *naturalness* of *Modes* is real likewise, but so far only, as it signifies there are two such things in Nature as *soft* and *gay Modes*, and not as opposed to the *softness* and *gayety* of those *Modes*; for this would be opposing absolutely those two things to themselves. As ridiculous as the thing is, it is done here; for, *naturalness* in this case, is opposed to *naturalness*, and made very different from it self. I would not have the Reader think this is a mistake either of the Autor or Printer. *Naturalness* is made as different from *naturalness*, as *softness* is really different from *gayety*. And as to the *artificialness* of *Modes*, nothing hardly can be said more extravagant, except indeed we suppose that *Nature* and *Art* are the same thing, or at least two synonymous terms; but even then the *Tautology* would be intolerable.

That

That which in a manner forces those Autors into these inconsistencies and absurdities, is their own *self-inconsistent Scale*, or their *undistinguished distinction* of Notes, and so one absurdity begets another. And it is no great pity, none at all indeed, that the Autors of so much confusion, should be thrown into their own confusion. As they have ordered their Notes upon the paper, they have but two Notes from which, if they are made *Notas*, they can write an air upon the plain lines and spaces, without using any of the marks for their Flats and Sharps. These two Notes are their A natural, and C natural. They look upon it, that these two *Notas* are the only two Natural *Notas*, because the airs wrote in them appear without any of the marks for Flats and Sharps, tho' it is seldom or never so in A; and is often otherwise in C. But,

Here

Here is a knot of improprieties: a knot less difficult to untie, indeed, than the fam'd *Gordian Knot* was, because, truly, it is not so skilfully contrived: but then, if it does not puzzle *Alexanders*, it perplexes Scholars of a genius not at all despisable.

Not only the *Nota* is confounded with the *Mode*, but the two plain and distinct sorts of *Modes* are made but one. To make this plain, we must consider, that according to their notion of the naturalness, flatness and sharpness of Notes, A natural, and C natural, as they call them, appear to be *Keys naturally alike*, because no flats nor sharps are seen in them; tho', as has been already said, this does not always hold good. Now, this puzzle is wrapt up in the word *Key*; for this word stands here both for *Nota* and *Mode*, and the *Mode* it self is left undistinguished: for an air in A natural, as call'd, is in the *soft Mode*; and an air in C natural, as call'd, is in the *gay Mode*, notwithstanding,

That puzzle is wrapt up in the word Key.

standing, they both look natural alike up-
on the paper, or at least, as they pretend
they do. And as if this heap of confusion
was not great enough, the *artificialness*
of Modes is added. But I shall not spend
any time in exploding a notion so very
ridiculous, for the taking no notice of it,
will be the strongest confutation. But
here, I must desire the Reader to remem-
ber, there is no such thing as a *natural*
Key distinctly from any thing else, not e-
ven in any of the three significations of the
word. For, 1. There is but one sort of
Strikers. 2. There can be but one sort of
Notas. And, 3. There are two sorts of
Modes, the one *soft*, the other *gay*, both
natural alike.

I would go on now with proving the
truth of *Twelve Notes*, by the very Na-
ture of Notes, or at least by their mutual
relations. But *Music*, as it is treated,
abounds with so many improprieties and
inconsistencies, that one cannot go far
without being stopp'd by them. The
clearing the way of all those encumbran-
ces

as cannot but be very pleasing. And I dwell the longer upon it, because in showing the incongruity of the seven Notes, &c. I still keep to my business ; and I not only make the truth of the *Twelve Notes* appear the brighter, but make the Reader more sensible of the great want of that great truth.

The Autors of the seven Natural Notes, and all their appertainances, are forced very often by the unnatural ordering of their Notes, to consider their Semi-notes, I mean their unnatural, or at least, non-natural Semi-notes, in the same view as they do their Natural Notes. This happens, 1. When they transpose an air from one *Nota* to another, as from C natural, as call'd, in the *gay Mode*, to D natural, as call'd, likewise in the *gay Mode*. For then, their third of the first *Nota*, which is *E*, one of their Natural Notes, becomes *Fsharp*, one of their Semi-notes, in the second *Nota*. And this is reciprocal in these two *Notas* ; for their third in both being the same, their *Fsharp* a Semi-note in the latter,

They acknowledge and they deny their flats and sharps to be as good Notes as their naturals.

ter, is the same as their *E natural* in the former. The same equivocation holds good, if it may be call'd good, thro'out their whole Scale. And indeed, the thing being rightly consider'd, we find, equivocations are of very great use: for it is absolutely impossible to account for this unaccountableness, without the repeated use of equivocations: perhaps I should have said ambiguities, for fear of being ambiguous my self.

Again, the Autors of the seven Notes, &c. are obliged to look upon their Seminotes as Natural Notes, in another respect from that just mentioned. They even acknowledge every one of their five Seminotes to be right Natural Notes. This happens, 2. When the *Nota* is one of the Semi-notes. The *Nota* is, as we have seen, the Note in which a tune ends. So, if the tune ends in one of their Seminotes, that Seminote is there a Note, and a main Note too, as has been explained. 'Tis very frequent to find their *B flat* and *E flat*, as *Notas*, and there are pretty many

many pieces, whose *Notas* are their *A flat*, *Csharp*, and *Fsharp*.

Now, when a doctrine seems very odd and strange, we have great reason to doubt the truth of it: but when the same is so very unaccountable, that the Teachers of it cannot account for it themselves, then we have as great a reason to reject it as a downright falsehood, or, at least, as an intolerable impropriety, as bad as down-right falsehood it self. This is the case of the seven natural Notes and their appertainances: for, seven natural Notes may be sung from any *pitch*; and seven natural Notes may be sung beginning from any of the seven Natural Notes, and the Notes so sung, are said, or at least, supposed to be still natural, even beginning at any Note, natural, flat, or sharp, and singing half natural, as they must, and half flat and sharp Notes: but what is most surprising, the instruments, notwithstanding their compass is greater than that of the voice, cannot play Notes so naturally as the voice sings them; nor

The same Notes are made natural, and unnatural, or non-natural.

can

can the Notes appear so natural upon the paper (as the writing of them is order'd, and as it is supposed) as they found from the voice. The Notes both upon the instrument and paper, are *natural* and *unnatural*, or *artificial*, and this interchangeably, any how at random, when taken from the voice ; whereas the same Notes in the voice are always *all natural alike*. And what is greatly to be lamented, when we make any of the seven Natural Notes a *Nota*; *Nature* or *Naturalness*, is not sure of appearing but once in the seven times without her contrary *Unnaturalness*; for not one of the Natural Notes being made a *Nota*, can afford a set of all Natural Notes. They'll say, the *Nota C natural*, in the *gay Mode*, must be excepted, but so very hard is this case, that there is an exception to this exception; unnatural Notes being often brought into this *Nota*. Again, if we make a *Nota* of any of the natural, flat and sharp Notes, as certainly we may, and indeed is actually done of most : and if every *Nota* must be supposed natural, as indeed it is, even

according to the received notions, no Musician having ever been heard to talk of *artificial Keys* in the second signification of that word, as explain'd above; I say, if we make a *Nota* of any of the natural, flat and sharp Notes, and we suppose every *Nota* natural; then, *Nature* and *Artifice* will, and must ever be confounded, even in both the *Modes*. Or to take the thing in another view, the *naturalness* and *artificialness* which they give us as two very distinct things, are undistinguish'd eleven times in twelve, in the *gay Mode*, and often indeed altogether so: and they are always undistinguish'd in the *soft Mode*.

All this puzzle is occasion'd by their *That puzzle is occasion'd by their method of writing the Notes, and by the disposition of them upon the Harpsichord, tho' that disposition is a very innocent cause of this difficulty.* They have, as we have seen, no set of all natural Notes, either upon the instrument or the paper, except that in the *Nota, C natural*, as they call it, *gay Mode*, which set

is occasion'd by their method of writing Notes, &c.

F is

is not always all natural neither. They indeed pretend that their *A natural, soft Mode*, and *D natural, soft Mode*, are *Notas*, affording each of them a set of natural Notes, the same as *C natural, gay Mode*: but that is a pretence indeed; for they are never so as they would have us take them, they never appearing to be so natural upon the paper, and consequently upon the instrument, as *C natural, gay Mode* does.

Here we must observe, that according to the doctrine of *Twelve Notes*; and even according to the notion of seven Notes, &c. there are *Twelve Notas*; for an air may be made to end in any of the *Twelve Notes*. Each *Nota* affords two *Modes*; yet there are not twenty four *Modes*: there are but two of them, but each of them is repeated twelve times, and this repetition is a meer repetition without any diminution or augmentation; for the *soft Mode* is always equally *soft*, and the *gay Mode* equally *gay*, and this at any *Nota*. They'll say, it is not only certain,

There are
Twelve
Keys, here
called No-
tas, and
two Keys,
here called
Modes.

certain, but it is plain that some airs are softer than others, even according to the definition I have given of flatness, which I now call *softness*. I answer, is it both certain and plain, that some airs are softer than others; but then, is it not owing to the *Modes* being softer, but to the very nature or run of that air. The same must be observed of the opposite side, the *gay Mode*. All these things are very plain; but they do not appear so upon the paper, nor upon the instrument. The notion of natural, flat and sharp Notes, and the marks used for them, make a great confusion, and consequently throw Scholars into great mistakes, particularly as to *Modes*; and indeed they are taught to judge of the flatness or sharpness of the Key, that's to say, the *softness* or *gayety* of the *Mode*, by the marks of flats and sharps prefix'd to the five lines. I might now make a regular progression thro' the *Twelve Notas*, in both the *Modes*, and in both the misty views, as they have been exposed in the Introduction; and then take particular notice

The notion
of flats and
sharps
makes
Scholars
confound
their Modes

of the many false lights the *two Modes* appear in ; but the following examples will suffice.

*Examples
of it.*

An air in the *Nota*, which they call *C natural*, or *B natural sharp*, appearing without any mark of flatness or sharpness, at the head of the five lines. Scholars cannot say whether it be in a *flat* or *sharp Mode* ; they have some notion of its being in a *natural* one. This throws them into a great impropriety ; for as we have seen, there is no such thing in *Music* as a *natural Mode*, opposed to a *flat* or *sharp Mode*. There are *two Modes*, the one *flat*, the other *sharp*, both natural alike ; and this air in their *C natural*, or *B natural sharp*, is in the *sharp Mode*.

Again, a tune in the *Nota*, which they call *C flat*, meaning their *C natural*, with their flat Third, not their *C natural flat*, or *B natural* ; that tune appearing with many marks of flatness, Scholars suppose that tune to be in a *flat Mode*, and

and it is so. An example of the opposite side might be brought in likewise, where the appearance agrees with the truth it self. But the marks of flatness and sharpness showing right sometimes, deceive Scholars very often, as will soon appear.

Again, a piece in the *Nota* which they call *A flat*, meaning their *A flat* or *G sharp*, a Semi-note, not their *A natural* with their flat Third: this piece appearing with more marks of flatness than the tune above mentioned does, Scholars suppose that piece to be in a *flatter Mode*, in a *Mode* exceeding flat indeed, the *Nota* it self being called flat; but it is more than quite the contrary, for, this last piece is in the *sharp Mode*.

Again, an air in the *Nota*, which they call *F natural*, or *E natural sharp*, appearing with one mark of flatness, it is taken by Scholars to be in the *flat Mode*.

Another air in the *Nota E flat*, meaning their *E flat*, or *D sharp*, *Semi-note*, not *E natural* with a flat Third; that air appearing with more marks of flatness than the preceeding one, and the *Nota* it self being called flat; that air is supposed to be in a *Mode abundantly flatter*.

Another air in the *Nota D sharp*, meaning their *D natural*, with a sharp Third, not *D sharp*, or *E flat*, that air appearing with two marks of sharpness, and sometimes with three, is supposed to be in a very *sharp Mode*.

Another air in the *Nota E sharp*, meaning their *E natural*, or *F natural flat*, with a sharp Third, not *E natural sharp*, or *F natural*; that air appearing with more marks of sharpness than the preceeding one, it is supposed to be in a sharper *Mode* still. Now, all these four airs supposed to be in four different *Modes* are in the very same, *viz.* the *sharp Mode*. Some indeed will have it, that

that there are degrees of flatness and sharpness in each *Mode*; but if there be any, they are very trifling, and yet not according to these appearances.

Again, a tune in the *Nota E natural*, or *F natural flat*: that tune appearing with one mark of sharpness, it is supposed to be in the *sharp Mode*.

Another tune in the *Nota B natural*, or *C natural flat*, not *B natural sharp*, or *C natural*; that tune appearing with two marks of sharpness is supposed to be in a *sharper Mode* than the preceeding one is. But the misfortune is, as to the first it is just the contrary; and as to the second, it is more than just the contrary; for both these tunes are in the *flat Mode*.

Again, a piece in the *Nota B flat*, meaning *B flat*, or *A sharp*, a Semi-note, not *B natural* with a flat Third; that piece appearing with marks of flatness; and the *Nota* it self being called flat, it is supposed to be in a *flat Mode*.

Another piece in the *Nota E flat*, meaning *E flat*, or *D sharp*, a Semi-note, not *E natural*, or *F natural*, *flat*, with a flat Third; that piece appearing with more marks of flatness than the preceding one does, and the *Nota* it self being also call'd flat, the piece is supposed to be in a much *flatter Mode*. But, here the *Modes* labour under the same misfortune as above; for, as to the first, it is quite the contrary; and as to the second, it is more than quite the contrary; for both these pieces are in the *sharp Mode*.

I was going to end this here; but the subject being odd and curious enough, I'll add the following examples.

An air in the *Nota F natural*, or *E natural sharp*, with a flat Third appearing with three marks of flatness, it is supposed to be in the *flat Mode*; and it is so.

Another air in the *Nota B flat*, meaning the same as above, viz. *B flat*, or *A sharp*, a Semi-note, not *B natural*, with a flat Third; that air appearing with two marks of flatness, and the *Nota* it self being called flat, it is supposed to be likewise in the *flat Mode*: but it is quite the contrary; for, this last air is in the *sharp Mode*.

Again, a piece in the *Nota B natural*, meaning plain *B natural*, or *C natural flat*, with a sharp Third, not *B natural sharp*, or *C natural*: that piece appearing with five marks of sharpness, it is supposed to be in the *sharp Mode*; and it is so.

Another piece in the *Nota C sharp*, meaning *C sharp*, or *D flat*, a Semi-note, not *C natural* with a sharp Third: that piece appearing with as many marks of sharpness as the preceeding one does, and the *Nota* it self being call'd sharp, it is supposed to be in a *sharper Mode*. But it

it is more than quite the contrary, for this last piece is in the *flat Mode*.

Again, another piece in the *Nota G Sharp*, meaning *G Sharp* or *A flat*, a Semi-note, not *G natural* with a sharp Third: that piece appearing with all the marks of sharpness which the preceeding one appears with, it is judged to be likewise in the *sharp Mode*. The mistake is the same; for, this last piece is in the *flat Mode*.

They'll say, this is straining the matter; for, whoever saw a piece of *Music* in the *Nota, C sharp, or G sharp*, as explained? Indeed there are but few; but there may be as many as a Composer shall please. But I believe, I grant my adversaries a great deal more than I should; for, in *Da Capo Songs*, the *Nota* of the second part is generally one of their flats or sharps, and often this very *C sharp* and *G sharp*, as explained above. The very same is found in many *Solos*, *Sonatas*, and *Concertos*, tho' the Player is not

di-

directed to begin *Da Capo*. But what a mist is all this ! what a labyrinth ! all these improprieties, and the non-distinguishing between *Key*, *Key* and *Key*, weave up a *Veil*, next to impenetrable to the eyes of Scholars.

*Another
Veil upon
Music.*

All these examples make it evidently appear, that the great impropriety of the flatness and sharpness of their Notes, throws Scholars into confusion. And to repeat it briefly, when they tell us, such an air is in *A sharp*, or such another is in *E flat*, the words cannot inform us whether the sharpness or the flatness belongs to the *Nota*, or to the *Mode*, whereas if the terms flatness and sharpness did belong to *Modes* only, the ambiguity would be removed : and not only so, but using the terms *Softness* and *Gayety* for *Modes*, instead of those *flatness* and *sharpness* is better on two accounts. 1. Not only as they are most proper in themselves. 2. But as they can make no room for mistakes, tho' we still use the present improper way of writing Notes.

Now,

Now, I hope none will dare to say, that this great unaccountable part of *Music*, is accountable by *Mathematics*. There's no fear of any one's saying so, in those very terms at least, because of the contradiction implied in them. But let them express them selves in the choicest terms that Eloquence can furnish them with, I am most sure, that *Mathematics* with all its great powers can never account for that huge heap of improprieties, and absurdities. And if *Mathematics* will not do it, I do not know what other art or science will or can. But They'll say, all these unaccountable things, as I will have them, cannot be called parts of *Music*. *Music* is certainly very accountable, tho' the manner of accounting for it may be very unaccountable. But again, if the animadversion is not altogether just, it is incumbent on them to show the accountableness of this unaccountableness.

Again,

Again, *mathematical Musicians* seem to be obliged to account for this unaccountableness. All Scholars are not so ignorant, but some of them know very well, that two of their seven Natural full and proper Notes, are no more than Semi-notes. But they dare not so much as think there is any thing wrong in it. They frequently hearing that *Music* is part of *Mathematics*, they have a confused notion that a *whole*, and a *half* can be proved *mathematically* to be the same.

The truth of the *Twelve Notes* is far-
ther proved, or at least illustrated by the
great and perfectly equal *analogy* which
they bear to each other. There is no e-
qual analogy or resemblance, in the seven
Natural Notes, and the five Semi-notes.

'Tis so far from it, that they do not re-
semble themselves: for, some of their na-
tural and full Notes are no more than Se-
mi-notes, and some of their Semi-notes are
natural, full and proper Notes. Indeed,

*The
Twelve
Notes are
farther
proved by
their ana-
logy or re-
semblance.*

if

if they had divided their double Scale a little more naturally, they would have given us but *five natural, full and whole Notes*, and *seven unnatural, empty, and but half Notes*: and so there would have been some tolerable analogy among them.

That great and perfectly equal analogy or relation among the *Twelve Notes*, which indeed, amounts next to a direct proof, and I think is a real proof, is demonstrated in a *general, tho' short prelude*, which the *Twelve Notes* themselves have in a manner composed.

*The term
modulati-
on impro-
perly ap-
ply'd.*

The idea of that prelude arose, from what is called by some, the *modulation* in the works of our great Composers. And by the way, the term *modulation* is very improper here, and is used only for want of a better. This term signifies singing and playing in general, and is derived from *mode* or *modus*, which in the *Latin* signifies sometimes *Music* it self, or rather a piece of *Music*. The term modula-

tion

tion is improper here on two accounts. 1. As signifying the thing which is not signified, and next, as it is or seems derived from the term *mode*, as explained above, with which the term modulation has no relation, at least, not the relation supposed by a Scholar at first hearing ; for a Scholar hearing the term modulation after he has learn'd the term *mode*, he must naturally think that modulation is singing or playing in either of the *modes* ; whereas it is not so. What is here call'd modulation by some, is a particular beauty in *Composition*, which beauty consists in passing or sliding gracefully, tho' almost imperceptibly, out of one *Nota* into another, and back again to the first, or only out of one *Nota* into another, either ascending or descending, without going back to the first. And that is done when the *Nota* we go over to is allyed, as it were, to the first *Nota* in concordance, and sometimes in progression, I mean the progression of the voice and instrument, in singing or playing a strain, particularly as to the now *sharp second*, which I call the third,

third, either ascending or descending. In other words, by progression, I mean the passing out of any Note or *Nota* into the next *sharp second*, (which according to truth is the third) intended to be made *Nota*, either ascending or descending. What is done here, and has no Name at all with most, and a very improper one with a few, may properly be called *notation*, naturally derived from the term *Nota* already established; for this great beauty in Composition, consists in moving out of one *Nota* into another. Only this term *notation* does not find so musical perhaps as the term *modulation* does. But if that be all, notation may be called *Notulation*, the derivation being still preserved. See Plate I.

Notulation
on better
than mod-
ulation.

The prelude is not given here for the curiousness of its air or humor; but as plain as it is, it answers two great ends, besides that of a prelude. 1. It illustrates the truth of the *Twelve Notes*, plainly showing there are so many as *Twelve*, and no more. 2. It gives Scholars a notion

of the art of *Notulation*. It *notulates* by fifths or *quints*, that's to say, according to the *Twelve Notes*, by Eights or *Octaves*, the most harmonious of all concords; and the player is thrown out of one Note or *Nota* into another, the *Twelve Notes* or *Notas* offering themselves undistinguish'd from naturalness, flatness, or sharpness; and plainly showing, that Nature has made no such distinction, which wants all the distinguishing we have seen.

The example begins with *A natural*, with a sharp third. It is supposed either that I have played sometime in that *Nota*, and want to strike into *E natural* with a sharp third; or that I only prelude from *A*, intending to play a piece in the same *E*, into which I am brought most naturally. 'Tis the same with all the rest. This *E* brings me into *B natural* with a sharp third: this *B* brings me into *F sharp* or *G flat*: this *F sharp* brings me into *C sharp* or *D flat*: this *C sharp* brings me into *G sharp* or *A flat*: this *G sharp* brings me into *D sharp* or *E flat*:

flat : this E flat brings me into B flat : this B flat brings me into F natural : this F natural brings me into C natural : this C natural brings me into G natural : this G natural brings me into D natural, with a sharp third : this D natural brings me into A natural, with a sharp third, the very place where I began, the very same Note or *Nota* with the first.

This new truth of *Twelve Notes*, (if the oldest thing in being may be called new) and the great importance of it well deserve a farther illustration.

Here is another prelude or rather example, which shows more still than the first ; as it not only *notulates* into the fifth, now *Octave*, (as the foregoing one does) by the mediation of the flat seventh, now the *eleventh* or *Undecime*, which mediation carries a particular beauty with it ; but as it *notulates* by descending progression into the *Undecime*, which progressive *Notulation* is of particnlar service to the Voice or single Instrument. See Plate II.

It

It is supposed, I have play'd sometime upon the Harpsicord, in C natural, and I want to come into F natural; when I end my strain in C natural, I strike that Note it self, and the common Concords to it, the third, fifth, and eighth, now the *Quint, Octave and Tredecime*: and the way of coming into F natural, is striking B flat, which is the flat seventh, now *Undecime*, from the lower C natural, while I still hold the said Concords. Now, if I want to *notulate* out of F natural into B flat, I do it by striking E flat, which is another flat seventh or *Undecime*, from the lower F natural, while I still hold the common Concords to F natural; and so, going on with striking an *Undecime*, I am forced to run over *Twelve Notes*; and repeating the same never so often, I cannot go any farther. B flat will throw me into E flat: E flat will throw me into G sharp: G sharp into C sharp: C sharp into F sharp: F sharp into B natural: B natural into E natural: E natural into A natural: A natural into D natural: D natural

ral into G natural : and G natural into A natural, the very Note from which I began, and beyond which there's no going, without doing the same over again. The first prelude shows the truth of the *Twelve Notes*, in a simple strain ascending. The second proves the same truth in a compound strain descending, and is so contriv'd, that the upper Notes of it make a single strain, which may serve for the voice and single instruments to *notulate* with.

Doubtless, some will ask, where is this new and proper way of writing Notes ? The present method is sufficiently exploded indeed, but where is there a better ? But again, I have not promised in the Proposals a new method of writing Notes, but only the proof of *Twelve Notes* with two great advantages attending them. I shall before I leave this Article show several more advantages accruing to us from the said truth. But because I perform a great deal more than I have promised, surely I am not obliged to do more still.

Not

Not that I am without such a method of writing *Music*, for I have two of them, and both free from all the inconveniences complain'd of above, and indeed any other, but I'll reserve them for another opportunity. For as bold a Reformer as I am, I don't think it advisable to attempt a tho'ro-reformation, well knowing that the way of bringing it about at last, is not to try at it at first. But as to the *Clefs*, they shall be removed in the next Article.

OBJECTIONS.

I. They'll say, this notion of *Twelve Notes*, *must make the practice more confuse*, far from rendring it easier; for these *Twelve Notes* are neither singable nor playable gradually, whereas the seven Natural Notes are. I answer, the Objection is not direct. If it avails any thing, it only shows that sometimes we had better be in the wrong than in the right; for it does not prove the falsity of the doctrine of *Twelve Notes*, but only begs the

question, that this doctrine, supposing it to be true, is attended with an ill consequence. But I shall make it appear in another place, that this doctrine is not only free from any confusion in its consequences, but that it is of many singular uses. And for the present it will suffice,

A parallel between the Scale and the Alphabet. to remark, that it would be as ridiculous to object against the truth or the use of the *Alphabet*, that the Letters are not legible in the order we see them. For, as the *Alphabet* gives us the whole number of Letters used in a *Language*, so the *Scale* gives us the whole number of Notes used in *Music*. This, I think, is a very sufficient answer to the Objection. But if it should not be thought so, I'll tell them the *Twelve Notes* are singable and playable both. They'll say, they may be play'd indeed, but without any grace; but as for the singing of them, 'tis not to be done. But again, I say, they are to be sung as well as play'd, tho' indeed not by Scholars of indifferent ears: and as for the gracefulness of their singing or playing, I don't think it matters any thing at all: for

for the song or play which their seven Natural Notes afford, never entertained any company, or any single person only.

The *Twelve Notes*, I say, are singable, and we have a very fine proof of it in what is call'd *Chromatic Music*. And as I have undertaken to teach the unlearned, as well as argue with the learned, I must take notice, that by *Chromatic Music* is understood, strains proceeding by what has hitherto been called half Notes, the ^{What} ^{Chroma-} ^{tic Music} ^{is.} ancient *Greeks* and *Romans* having had no better notion of Notes, than the *Moderns* have had hitherto: and indeed it is a great question, whether their notion of them was not more imperfect still. And as for the term *Chromatic*, it is derived from the Greek *Chroma*, which signified a particular color, by which the Semi-notes were distinguished from the whole Notes. This kind of *Music* proceeded and proceeds now still by their Semi-notes, which is exactly the progression of the *Twelve Notes*. That *Music* is both sing-

able and playable, or else it is no *Music*. It is not only singable and playable, but it is and ever was acknowledged to be more delicate and more passionate, particularly in *slow Time*, than that which proceeds by their whole Notes, or indeed, skipping Notes. So that this Objection that the *Twelve Notes* are neither singable nor playable, is more than fully answered: for they are not only singable and playable, but they sing and play sweet-er than the seven natural *unequal Notes* do. And which is more still, if the *Twelve Notes* were neither singable nor playable at all, they would still be perfect Notes: for here the parallel between the *Scale* and the *Alphabeth* is a parallel still. The *Twelve Notes* would be as true Notes, tho' they were not singable gradually, as the *five and twenty Letters* of our *Alphabeth* are or can be true Letters, tho' they are not legible in the order we see them. For as the Letters are very legible, and make both very good Grammar and very good sense, when put in another combination or order, so the Notes are very singable and

and very musical when differently combin'd. But some will say, perhaps, that parallel is not exact; for, the Letters are not legible in the order we see them, whereas the *Twelve Notes* are both singable and playable gradually, as has just been demonstrated. But again, if the comparison is not just, the unjustice of it is on my side. Beside all this, the Authors of the seven natural *uneven* Notes should demonstrate that gradual singing is an inseparable property of a Note, which I believe they will hardly attempt; for as they have contrived it, their seven Natural Notes are not, as we have seen, of an equal gradation. Another thing again, when they tell us, that their seven Notes are singable, one would imagine they throw their five half Notes quite out; for upon such a great occasion as that is, they take no manner of notice of them.

Now, because it shall not be thought that I make only a few objections that can easily be answer'd, still leaving out the

the most formidable ones: here is a grand double objection, the grandest, I believe, that can be raised. And if there be any more powerful ones, I should be glad to hear them, that I might either answer them, or correct my mistake. The objection is this;

I should be glad to bear stronger objections, if any such there be.

II. *The voice naturally sings an Octave or eight Notes* (not that there be eight Notes, for there are but seven; but the eighth Note, which is generally, if not always added, is the same with the first) *two of which are no more than Semi-notes*, let the song be either in the *soft or gay Mode*: so it appears, 1. That there are no more than seven natural Notes; And, 2. That 'tis very just and proper that two of them (the eighth being taken in) should be but Semi-notes, for the seven natural Notes indeed divide themselves in five full or whole Notes, and two Semi-notes, or half Notes. This objection being double, it must have two answers, which are as follows. 1. As to the first part of it, *viz.* that the voice naturally sings eight

ight Notes ; the most that can be made of it, is, that the seven pretended Notes, with the addition of the eighth, make something of a song or a tune, which, as has been observed a little higher, has no particular beauty in it, but may indeed please vulgar ears, as the ring of eight Bells does : and if this be an advantage, the *Twelve Notes* may boast of it too : for eight Notes of their body will answer the same end. The objectors might perhaps have made this objection stronger still, if they had said that not only the voice sings, but likewise the instrument (which imitates the voice, and which in this case of Notes must be consider'd as the voice) naturally plays seven Notes. They might have added this, with the same reason indeed. But 'tis well they have not ; for, this addition would have strangely exposed the ridicule of their notion : for, as has been observed in the beginning of this article, the seven Notes, taken upon any instrument, or view'd upon the paper, are, according to them, natural only in one *Notes*,

ta,

ta, gay Mode, and not always neither So that there remain in the same Mode Eleven, and sometimes Twelve Notes that's to say, in this case, eleven or twelve sets of Notes made up of an unaccountable mixture of naturalness, flatness and sharpness. 2. As to the second part of the objection, which, to set it in a stronger light, I'll put in these words. The voice cannot sing the eight Notes without making two Semi-notes or half Notes, therefore those two half Notes are Natural Notes. I own, that little bit of a song or tune, which they mean cannot be sung or play'd without making what they call two Semi-notes. But what of this? what has been observed upon the *Chromatic* plainly shows the vainness of that remark, except we suppose that a voice singing a *Chromatic* air is not natural, or that it does not sing that air naturally. But if these answers should not be thought sufficient; here is another which I'll be bold to pronounce unanswerable, and it shall be a question too. What if the voice sings in the *soft Mode*?

An unanswerable answer to this objection.

Mode? Then the voice is made to contradict it self, and that contradiction in the voice occasions another in the instrument. For, in this case, even, according to them, both the voice and instrument make the flats and sharps Natural Notes; and if so, when the voice sings in the *gay Mode*, the Natural Notes are made flats and sharps. Both these contraries are done by the same rule and authority; for the voice is certainly voice still, and sings naturally still, whether it be in the *soft* or in the *gay Mode*. The voice is voice still, and is very natural, and indeed the most natural of all instruments, if it may be called an instrument. But as nature is not unnatural, neither does she distinguish things undistinguishable: she indeed makes no distinction at all in this case. They try all they can to make Nature artful, but they cannot succeed in it: she will still be her self, plain, honest Nature. But here is an objection upon an objection.

They'll

They'll say, I have raised a great objection indeed, but I have made it greater than I needed, on purpose to triumph over it the more vainly ; for, the voice does not naturally sing eight Notes, but seven only, it being impossible to sing more than there are : so, if there is any impropriety or contradiction in the *Scale*, as to the naturalness, flatness, or sharpness of Notes, that impropriety, or contradiction, is not so great as I make it ; for *there is but one Semi-note, in the seven natural Notes.* But I say, I have put the objection as it shou'd be put. For, it is a fam'd remark that the voice cannot sing eight Notes without two of them be but Semi-notes. But supposing they did say, the voice naturally sings seven Notes, it would be much the same, as if they said, the voice naturally sings eight Notes. It's true, there is but one Semi-note in the seven Natural Notes. If for example, we begin at *C natural, gay Mode*, which is the only place upon the paper, consequently upon the instrument,

ment, that affords a set of all Natural Notes; I say, if we begin at *C natural*, *gay Mode*, and proceed to *B natural* inclusive, there comes in but one Semi-note. But if we go on, and repeat the same seven Natural Notes, in the same *gay Mode*, as indeed we must, there being but few airs within the compass of their seven Natural Notes; then we have not only two, but three Semi-notes. But if we still suppose there is but one Semi-note among the seven Natural Notes, *gay Mode*, the impropriety and confusion is still the same within a small matter; for, in twice seven Notes, there are three Semi-notes, in thrice seven Notes, there are five, and so on. Again, supposing they did say, the voice naturally sings seven Notes: the objection would be both as ridiculous and more ridiculous, and that in two different respects. For, 1. It would be as bad with respect to the naturalness opposed to flatness and sharpness, as has already been seen. 2. It would be worse as to the number of Semi-notes; for, there would be no knowing

ing what set of seven Notes they mean ; whether it is that set in the *soft Mode*, which contains two Semi-notes, or whether it be the other set in the *gay Mode*, which contains but one Semi-note ; and what will bring them into such streights as they will find it impossible to extricate themselves from, is, that if they take their Notes from the voice singing in the *soft Mode*, they must either strike out one of their Natural Notes, as it is made to be upon the instrument, that Note being in it self very dubious, as it may justly be call'd an *unnatural Natural Note*, and so own there is one Natural Note too many upon the instrument, which however is repeated as often as the compafs of the instrument will allow ; or else they must have more Notes than they will acknowledge, that is *eight*, and not seven only.

*Hard con-
sequences
of the se-
ven Notes,
&c.*

Here it may not be improper to take notice that this objection in both its parts is seemingly so very strong, that in all probability the notion of it has made room for that stupendous heap of im-
pro-

properties and absurdities exploded above.

To put an end to this dispute, I must observe two things: 1. That if we would talk pertinently upon the nature of *Music*; we must say, the voice, or rather *the Singer naturally sings whatever air he conceives*; provided the same be within the compass of his voice. 2. As ^{The dispute decided.} to the number of Notes, that *the whole controversy depends upon the definition of a Note.*

It is an *Axiom* in Philosophy, that's to say, a certain rule in the nature of things, that *obscure objections*, or *any objections at all stand for nothing against a plain truth*. I define *a Note*, *each of those sounds that come into the constitution of an air*. This definition must either be confuted with powerful and irresistible arguments: or else, it must be allowed as proper and just. If any one can justly explode it, I shall stand corrected: but if the truth of it is allowed, I have

H

gain'd

gain'd my point ; that is, I have proved *Nature has made Twelve Notes in Music.*

But, here follows an objection of a different kind, such as, perhaps, will be thought very insignificant, but such really as has more truth in it than any yet made, and indeed, a great deal of truth. The objection is this,

An unanswerable Objection.

III. *There are more than Twelve Notes in Music.* For, if the thirteenth, or *Tredicime* was the same with the first, or *Prime*, as is pretended, it would not be distinguishable from it. It would be no more than an *unison* to it, or not so much, whereas it is not so, the *Tredicime* being easier distinguish'd from the *Prime* than *unisons* are from one another. So, there are more than Twelve Notes in *Music*. The number of them indeed is *infinite*, for there is no end of either enlarging or lessening instruments, which enlarging or lessening affords the deepest or highest Notes. The objection, I own, is very strong.

strong. 'Tis even unanswerable, saving a little impropriety in the latter part of it. I think the Objectors had better say, the number of Notes is *indefinite*; for we can hardly suppose that the Notes produced upon instruments, millions of millions of times larger or less than those we have now (supposing however, that such could be made) I say, we can hardly suppose that the Notes produced upon such instruments could fall, as they term it, under the sense of hearing; we should then suppose great alterations in our *ears* as well as in our instruments; and as for the voice, I am sure we cannot suppose it capable of producing an infinity, or rather two infinities of notes, except we were to suppose likewise, not only throats, but bodies also enlarged or lessened *ad infinitum*. Here I would not be mistaken as if I ridiculed the objection. I am very serious, when I say the objection is very great, and indeed unanswerable. There are certainly more than Twelve Notes in *Music*, even according to my own definition: but then we must take

particular notice, that there is no manner of inconvenience in supposing there are but *Twelve*; and that there would be a great deal in supposing more. It would indeed be impossible to fix the number of them, if we only suppose what, no doubt, will easily be granted, *viz.* that *the number of Notes is indefinite.*

This short answer will, I hope, be thought long and full enough by the learned; but perhaps, the unlearned will not be thoro'ly satisfied with it. And as I chiefly write for these, it will be proper to add these two observations. 1. The *Tredecime* (I mean ascending) being struck with the *Prime*, is next to undiscernable from it, which is a certain sign it is very like it. And what must be taken notice of here, that undiscernableness is peculiar to the *Tredecime*; for, any other Note, struck with the *Prime*, is at once plainly discerned from it. 2. As we may pitch the *Prime* any where, we'll take it upon the Violin, at A natural, upon the fourth string. That Note being struck, the

Tre

Tredecime, which is produced by the second string open, will sound untouch'd, and the string it self stir visibly, in the same manner as two strings at *Unison* sound and stir visibly when one of them only is touch'd. I might produce more proofs of this kind, such as the consonance of the *Tredecime* taken descending, as the other is taken ascending : but I think that after two such palpable proofs, there is no occasion for any other.

It will perhaps be expected I should account for these consonances, and explain how they happen: but that is not my business, nor indeed that of any Musician; that is the province of a natural Philosopher. Some of them tell us, those things are done by *sympathy*; but I think we had better say, they are done by *similarity*. But here follows another great objection.

Some perhaps, tho' very few, I hope, after all this reading, will object, if there is any impropriety in the scale of seven

Notes, we may as well keep to it, since we find no inconvenience in it; for notwithstanding all that has been said against it, we find, that performers are as ready at sight as they can possibly be; and we don't find any particular use of these *Twelve Notes*, they appearing still the same upon the paper, as the old seven Notes do with their flats and sharps. Others, who are lovers of *Theory*, will be pleased with the Notion of *Twelve Notes*, if they were of no more use than the seven, &c. but they would be better pleased with that notion, if they could see the practice improved by it. To all this I answer, what has already been remark'd in the Introduction, viz. we have indeed a great many Performers very ready at sight, and their performances are really very good: but I deny it with both my hands, that they are as ready at sight, as they can possibly be, and that such performances are as just and exact as they should be. And what lessens the wonder of their readiness is the long time they have been about it; or the slavishness of

Performers
not so ready
at sight as
they can
be.

a shorter time. But to come closer to the point. The notion of *Twelve Notes*, is useful in the several following respects.

The Use of the Twelve Notes, and the several advantages of them over the seven, &c.

The truly learned observe, that our mistakes in arguments arise much oftner from dubious or downright false principles, than they do from wrong conclusions ; and this may be added, that wrong conclusions from true principles are not so bad as the most just and necessary consequences from a false one. So, if a traveller happens to go out of the right road, he is not likely to go so much out of his way as another is that keeps a wrong way never so true. If so, we must take great care what principles we take for granted, we cannot be too cautious in establishing a principle. If so again, few or none, I hope, will think I have been prolix upon this one head of the number of Notes.

Our mistakes oftner arise from false principles than from wrong conclusions

As a mistake sometimes, tho' very seldom, is more lucky than a true hit : some will imagine perhaps, that this is the Case of the *Seven and Twelve Notes* : but it will soon appear it is not. And as to lucky mistakes, there are so very few, we had not best rely upon them. But this phrase I own is vulgar, and it is proper to exchange it for a philosophical one, which will run thus, *It is not in the*

Tis not in power of Man to mistake. As we cannot ^{the power} of Man to mistake. make mistakes when we please, nor how we please, we are obliged to have recourse to truth. And it is certain, in the general at least, that a true principle being once laid down, we are likely to find more advantages arising from it, than we are from a dubious or downright false one: we are even likely to find more advantages than we could readily imagine. And as to the point in hand, the advantages now discovered, arising from the true notion and principle of *Twelve Notes*, are as follows.

Use I. The very *theoretical truth* of *Twelve Notes*, considered as *Theory* only, may I think be called one great Use: for the word Use does not signify just the use or using of any thing, but the benefit accruing to us from that use. This first Use, as fine spun, as some will think it, is as real as any at all can be. It's true, things are called useful, when the consequences of them afford some pleasure and convenience, tho' the things are not at all agreeable in themselves, and are even very disagreeable, as some tools and utensils, and even the best medicines. But all the difference between a *theoretical use* and a *practical* one is, that the former is preferable to the latter. 1. As it pleases sooner, it pleasing in it self, and by it self, not in its consequences. And, 2. As the pleasure it affords is free from any mixture of displeasure; and what perhaps deserves some notice, is, that the innocent pleasure this clear theoretical truth affords, is the greater, as it springs out of that dark abyss, *the double, improper, absurd Scale.*

*A theoretical
use better
than a pra-
ctical one.*

But

But if all this is not found satisfactory, I'll only ask what use a good tune is of? All this I would have meant of all the theoretical parts, as dispersed thro' out this work.

Use II. Scholars having learn'd, there are *Twelve Notes*, They will know at once, how many different sounds their *naturals*, *flats*, and *sharps* make in all; a thing, as we have seen, that very few of them can readily tell. This is another *theoretical use*, which may be accounted for the same way as the first.

Use III. *This new principle of Twelve Notes*, tho' this book contain'd nothing else, must give a new turn to the study of Music. If this be not a real ready use, it is something more; for it is bespeaking a good many uses, which we are morally sure will be performed.

Use IV. The whole number of Notes being known at once, *their mutual relations must be known sooner than they could be*

be hitherto. Consequently, a Scholar must come sooner into the notion of *Concord*s and *double Stops*. Consequently again, a Scholar must sooner be able to compose, so far at least, as to set a *Bass* to a *Treble*.

Use V. The grand fundamental truth of *Twelve Notes*, free from any puzzling appertainances, enables us to figure the *Concord*s of *Compound Bass*, so much more commodiously than is done now, that the playing of it will be render'd easier by three quarters, if not more. This must be acknowledged a great use; so much the greater indeed, that the playing of *Compound Bass* is found very difficult by all. He that makes an easy thing easier still, will be thought by some to have done something, and by others to have been miserably employed. But he that makes a very difficult thing vastly easier, will be thought by all to have done a good thing, and so much the better indeed, as the too great difficulty is attended with much the same bad consequence, as the too great

great facility of it is ; for if the one is despised, the other is neglected. I hope I have made it appear, in the Introduction, that figuring the Concords of *Compound Bass*, without any regard to flats and sharps, answers the end here proposed.

The puzzling seven Notes, &c. puzzle the Concords. But for a fuller proof of it I'll add, that *the great impropriety of the twofold Scale, gets another impropriety in the denomination of Concords*, as will soon plainly appear.

Here beginning at their favorite place *C natural*, the 2d is either flat or sharp, and interferes with no other Concord. The 3d is either flat or sharp, and interferes with no other Concord. But we cannot say of the 4th, with property at least, that it is either flat or sharp, for if we say it is flat, we suppose it has a sharpness, and it has none; if we say it is sharp, we are equally mistaken, for we suppose likewise it has a flatness, which it has not.

*Concord is
are made
to interfere
one with
another.*

Neither can we suppose a flat 4th, for that would be a sharp 3d ; we cannot suppose a sharp 4th, for that would be a flat

5th :

5th: the 4th is look'd upon as a natural Concord, but this naturalness is a *non-entity*, and a gross absurdity; for it supposes a flatness and a sharpness which it has not, even according to their own notions. Perhaps They'll say, it is I only, call it a natural Concord, for they say nothing of it. But they must say something of it, and according to their own notions, it must be one of these three, natural, flat or sharp, or else it is nothing at all. And it is certainly very strange, that if any property belongs to a Concord, as a Concord the same should not belong to every one of them equally. As to the plain 5th, there is a double oddness or oddity belongs to it, except we suppose there is a contradiction in those terms, and that two things can't be odd because of one another. To the plain 5th I say, belongs a double oddness; for, 1. To it belongs a *non-entity*, call'd a naturalness, in opposition to flatness and sharpness. And, 2. This naturalness does not belong to any other Concord. The plain or natural 5th is that Concord which, according to the true notion of *Twelve Notes*,

The Concord
cords
should be
all natural,
flat
and sharp
alike, but
which is
better, Con-
cords need
not have
any flat-
ness or
sharpness.

Twelve Notes.

Notes, must be called the *Octave*. The flat 5th according to the same notion must be called the 7th, and the sharp 5th must be called the 9th. And here indeed, the want of the truth of *Twelve Notes* fully appears; for there's no knowing what the **Concords** are to be called, without the help of them. The 6th is both flat and sharp, the same as the 3d is, it being looked upon, as the 3d inverfed: but then the flatness of the 6th interferes with the sharpness of the 5th, for it is the very same Concord. The 7th is both flat and sharp. The 8th or *Octave* is just what you please, natural, flat and sharp. The 9th is both flat and sharp, the same as the 7th.

*They do
not figure
their Con-
cords ac-
cording to
their own
Notions.*

And what still adds to these improprieties, is, that the Concords are not always figur'd, I won't say according to their nature, for very little regard is had to that; but they are not always figur'd even according to the notion they give us of them: for very often they appear with that they have not. For example, the 2d

some-

sometimes appears as a natural, yet there is no naturalnes belonging to it, nor even that *non-existent naturalness* already exploded. The 3d likewise often appears with that naturalness it has not, even according to them. The 4th appearing with that it has not, I mean their own naturalnes, is sometimes the sharp 3d, and sometimes the flat 5th, and what is most improper, the same 4th mark'd flat, is sometimes the same as mark'd natural, that's to say, the sharp 3d. And the same 4th again, mark'd sharp, is sometimes the same as mark'd natural, that's to say, the flat 5th. In the same manner the 5th appearing with the odd artificial naturalnes we have seen, is sometimes the flat 5th, and sometimes the sharp 5th. The 6th often appears as the 2d and the 3d, that's to say, with the imaginary naturalnes it cannot have. The 7th appears often with that thing not to be had, that is (if I may use the word *is* for what *is not*) the *non-existent naturalness* it cannot have, not only by reaſon of the nonentity of it, but even according to their

own

own most improper denomination of Con-cords. The 8th or *Octave* always appears very plain and natural; but then its naturalness is never answered by any flatness or sharpness. The 9th, tho' it is destitute of naturalness, yet it very often appears with it.

I am afraid it would be endless to enumerate all the ambiguous aspects of Con-cords, as they are figured; so I shall content my self with taking notice only of two more very remarkable ones. A *Third* unfigur'd appearing as *plain* as plain can be, consequently very natural, is sometimes flat, and sometimes sharp. Again a *Third* figur'd natural, is sometimes flat and sometimes sharp. The case is the same with *Sixes*. And as for examples of them, Scholars may find them so readily, there is no occasion to quote them.

But what a Maze is this! What can be the fruits of such inconsistencies and absurdities but puzzle and confusion?

This

This is another *Veil* thrown upon *Music*; this *Veil* is so thick indeed, that it is no wonder the playing of *Compound Bass* is found so difficult.

Another great Veil upon a fine part of Music.

Now, the true doctrine of *Twelve Notes*, and the figuring of *Concord*s as Nature directs, at once clears this great part of *Music* of all encumbrances.

Nature teaches us to call the first or unison, the *Unison*, the flat 2d the 2d, the sharp 2d the 3d, the flat 3d the 4th, the sharp 3d the 5th, the 4th the 6th, the flat 5th the 7th, the natural 5th the 8th, the sharp 5th or flat 6th the 9th, the sharp 6th the 10th, the flat 7th the 11th, the sharp 7th the 12th, the 8th, which according to their notions should be either natural flat or sharp, or sometimes one of them, and sometimes another; the 8th, I say, is the 13th, the flat 9th the 14th, and the sharp 9th the 15th, all which I mark thus, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15; using letters for the five

That great Veil is removed, and that great part of Music appears wonderful clear and bright.

I

last,

last, not only for the sake of keeping to one figure only, but because those letters are the initials of the proper names of those **Concords**; and I make the last a capital, to distinguish it from the last but one. The **Concords** I think proper to call by the *Latin names*, as being more musical than the *English ones*. And these terms I write here at length, for the sake of the Non-Latinists, *Unison* or *Prime*, *Second*, *Terce*, *Quart*, *Quint*, *Sexte*, *Septime*, *Octave*, *None*, *Decime*, *Undecime*, *Duo-decime*, *Tredecime*, *Quatuordecime* and *Quindecime*. Nor can this be thought a great innovation, for three of those names are received already.

All these denominations are plain, self-consistent and free from the very shadow of ambiguity. The Scholar counting his **Concords** from the *Bass Note*, as is now done, and minding his plain figures, without troubling himself about the naturalness, flatness, or sharpness of any Note, will at once find all his **Concords**, let the *Mode* be *soft* or *gay*, or
the

the piece run over all their flats and sharps.

But what is vastly easier still, and will in a manner make *Compound Bass*, play it self, is *tying down the Concords to the Notes*. It's plain that the Concords are Notes, and that every Note is a Concord in its turn. If so, it cannot be amiss to make one name serve both for Note and Concord, nor will this make room for any confusion, as will soon appear. And as for the place of fixing or beginning the enumeration of Notes and Concords, I think *middle C natural*, upon the Harpsicord, is the most natural place, not only as the *Treble* and *Bass* both begin there; but, as from that Note to its *Tredecime* upwards, the Concords must generally be taken. Nor can any one say, that if the Concords reach, or are to be taken lower than that *C natural*, there will be any inconvenience in this method: for, as the *Tredecime* is in a manner the whole instrument, and indeed more than the whole instrument, it containing one Note more than all, that's to say, than *Twelve*, the

*A second
and best
method of
figuring
Com-
pound
Bass.*

whole number ; so it cannot fail of comprehending all the Concords. The next below C is the *Duodecime*, the next below that the *Undecime*, &c.

They'll say, tho' my *Tredecime* comprehends more than the whole instrument, I cannot find room for the *Quatuordecime* and *Quindecime* without deviating from my method of *tying down the Concords to the Notes* ; for according to my notion, the *Quatuordecime* is the *Second*, and the *Quindecime* the *Terce* : so, I shall run into an inconvenience complain'd of above, that is an inconvenient variety of names, making room for mistakes. But this difficulty is easily removed, by calling the *Quatuordecime upper Second*, and marking it thus *u 2* : and the *Quindecime upper Terce*, and marking it thus *u 3*. They'll say again, this may hold good, reckoning from *middle C natural*, but it will not answer, when the *Quatuordecime* and *Quindecime* must be taken below that C. But again, that Case very seldom happens : and which is more, if it happened never

so

so often, there would be no difficulty at all in it ; for, as *Tredccimes* are alike, and the Keys of them perfectly so, the player must find his account perfectly true in any *Tredecime*, if there were millions of them.

They'll say, again, according to this new method of figuring *Compound Bass*, what we now call *common Concords* must every one of them be figur'd ? whereas there is no occasion for it now : and which is a great deal worse still, we shall be obliged to figure our Fifth and Octave all the way, which there is no occasion of doing now. This Objection I am sure I have raised in all its force ; I should have said seeming force, for, it is very weak and trifling, as will appear if we consider, 1. That the Composers themselves mistake sometimes in the marking of their Concords. They'll say, a mistake may be made in any case. But those mistakes are occasioned by their own method of figuring ; for, as there are two sorts of *Thirds* and of *Sixes*, &c. they easily take

the flat for the sharp, and *contra*. 2. When they figure right, there's room for Scholar's mistaking, which room again is made by their method of marking: for, as we have seen their *Fifth* is not always the *Fifth*, and this without pretending to reckon differently, from the rest of the World.

3. This second new method does not oblige me to mark the *Octave* (*Tredecime*) all the way. They don't do it themselves; and of the two, I have less occasion to do it than they have; for according to the notions they give us of Concords, we might expect, as has been remark'd above, a naturalness, a flatness, and a sharpness belonging to the *Tredecime*, whereas no such thing can be expected in that Concord from my uniform and self-consistent notion of them all, or rather from the very nature of them. 4. Supposing I was obliged to mark the *Tredecime* all the way, this would be no such heavy burden; and I don't find they think themselves aggrieved at all, when they are forced sometimes, even in their own way, to use four figures, which are the 2d, the 4th, the 5th and the 7th: so that

up.

upon the whole, if I am obliged to use a few more figures, I do but choose the least evil of the two ; the trouble of writing now and then a figure extraordinary not being comparable to the confusion of mistakes. And beside all this, I always avoid the marks of their naturalness, flatness and sharpness.

But here follows an Objection more rational than the last, but such however, as I shall answer with the same ease.

They'll ask, How shall Composers be able to figure *Basses* at all, the Concords being tyed down to the Notes ? this tying of the Notes down to the Concords, is destroying the Idea of Concords. The answer is very plain. This method is not here proposed as a help to that part of Composition, the *figuring of Basses* ; but only as a method for Composers to facilitate the reading of their *Compound Basses*.

But this I must not omit, that the true notion of *Twelve Notes*, and the figuring of *Compound Bass* according to that great truth, without tying down the Concords to the Notes, which is the first method I have proposed; I say, the notion of *Twelve Notes*, and that way of figuring will both enable young Composers to figure *Compound Bass*, and Scholars to read that figuring a vast deal easier than is now done, the latter particularly. But the last Method of figuring, renders that reading abundantly easier still. It's true, Composition is not at all help'd by it, but then Composers stand in need of the least help.

8 sooner
counted
than 5,
and 12
sooner told
than 7.

Some will object perhaps, seven Notes are sooner counted than Twelve, and a 5th is sooner counted than an 8th. But I'll ask them, what Notes they mean, and what 5th. The number 7 is plain enough, as indeed all numbers are, but it unfortunately happens in this case that this number is very doubtful; and I am

sure

sure that an 8th is sooner counted in the business of Concords than a 5th can be. For, as we have seen, the 5th is not always the 5th, that is to say, the *Octave*, according to the unexceptionable doctrine of *Twelve Notes*; the 5th is not always the 5th according to them; for, as we have seen likewise, the plain natural 5th, is not always the plain natural 5th, it being sometimes the flat 5th, and sometimes the sharp 5th, that's to say, according to truth and property the *Sep-*
time and the *None*; whereas the *Octave*, according to the same truth, is always the *Octave*. Beside, as we do not always find out our Concords by counting, but sometimes by their mutual relations, and by their situation; these two other ways of finding them remain still.

We sometimes find our Concords without counting.

But here, some will wonder, no doubt, I take no notice of *Discords* among the Concords. They'll say, I make Concords of Discords: but I shall in a more proper place take a more particular notice of Concords, and of what is call'd

call'd Discord. And supposing those two things were here confounded, this method of figuring *Compound Bass*, would still be as proper and as convenient as described above.

But here, I expect to be opposed by a ridiculous thing, which, however, is more powerful than either authority or argument.

Custom a mortal enemy to new doctrines. That thing is call'd *Custom*; that untoward, untractable, and senseless custom, the mortal enemy to new doctrines, new methods, new improvements, and in short, to most new things, is like to hinder the greatest use, the true notion of *Twelve Notes* can afford. But I am not discouraged by this; for custom, I know, has a great antagonist, which tho' it be but little better, may still do something for me; and this enemy of custom is *Fashion the antagonist of Custom.* called *Fashion*. Most, if not all of us, are fond of new things, but the misfortune very often is, that when they are offer'd, we don't know what to think of them, and we still hanker after the old ones. I wish I was not almost sure of meeting with

with an unaccountable reluctance, even in a considerable number of true lovers, to the figuring of Concords, as nature directs. But if that reluctance should unfortunately happen to be next to insuperable, absolutely insuperable, I won't suppose; then I would advise them to take out of that huge heap of improprieties we have seen, something less improper than what is now used. If I cannot, at present at least, fully convince the lovers of the inconsistency of the double unaccountable scale (which however is a hard supposition) I hope, and indeed I am sure, they want no farther arguments of the improper denomination of Concords. If the lovers would be brought into a better method, as no doubt they would, provided that method be not too new, or too easy; I would recommend to them the following manner of figuring and denominating their Concords.

If Practicers must still keep to improprieties, because they are customary; let them retain the confuse notion of the

two-

twofold puzzling Scale, but *mark their Concords by the letters and figures hitherto used to signify the seven Notes with their flats and sharps.*

They may do this, and yet avoid the great impropriety in the denomination of Concords.

*A third
and only
half right
method of
figuring
compound
Bass.*

According to this *half right method*, no Concord need be call'd or mark'd by any numerical figure; but every one of the Concords (without the care of counting from the Bass) must be call'd and mark'd by the letters and figures which the Notes are call'd by in the fam'd dark scale. So, for example, the flat 2d, beginning from their *A natural*, must not be mark'd $\natural 2$, as is now done, but $\# A$. The sharp 2d must not be mark'd plain 2d, but plain B, called B natural. The flat 3d must not be mark'd $\natural 3$, nor $\flat 3$, nor 3 only, but plain C, call'd C natural. The sharp 3d must not be mark'd $\# 3$, nor $\#$, nor 3 only, but $\# C$. The 4th must not be mark'd 4, but plain D, call'd D natural.

The

The flat 5th must be mark'd \natural E. The plain 5th must be mark'd plain E. The sharp 5th, or flat 6th, must be mark'd plain F. The sharp 6th must be mark'd \sharp F. The flat 7th must be mark'd plain G. The sharp 7th must be mark'd \sharp G. And the 8th plain A.

And as a writer cannot be too clear, particularly in doctrinal points; here is another example.

The flat 2d beginning from their *C natural*, must be mark'd \sharp C, or as they themselves will choose \natural D. The sharp 2d must be mark'd plain D. The flat 3d must be mark'd \natural E. The sharp 3d must be mark'd plain E. The 4th must be mark'd plain F. The flat 5th must be mark'd \sharp F, or \natural G. The plain 5th must be mark'd plain G. The sharp 5th, or flat 6th must be mark'd \sharp G, or \natural A. The sharp 6th must be mark'd plain A. The flat 7th must be mark'd \sharp A, or \natural B. The sharp 7th must be mark'd plain B. And the 8th plain C. In short, we must

must use the mark of flats, when the piece it self appears with them, and the mark of sharps when the air appears with them.

According to either of the two last methods, who ever knows but his Notes upon the paper and instrument, must, at once, find all his Concords in either Mode, and over all the flats and sharps, as well as over the Naturals. So that all the difficulty left in playing Compound Bass, is laying on the hand, or finding out the most commodious way of fingering the Concords. And what deserves some notice, this latter method, as imperfect as it really is, saves us the inconsistent puzzling denomination of Concords, as exposed above; and both these methods fix the Concords as unmovable as the very Notes themselves, and what deserves particular notice, both the methods of figuring Concords hold as good for the Theorbo, or Arch-Lute, as they do for the Harpsicord.

Now, according to either of these two last methods, it evidently appears that who ever knows but his Notes upon the paper and instrument, must, at once, find all his Concords in either Mode, and over all the flats and sharps, as well as over the Naturals. So that all the difficulty left in playing *Compound Bass*, is laying on the hand, or finding out the most commodious way of fingering the Concords. And what deserves some notice, this latter method, as imperfect as it really is, saves us the inconsistent puzzling denomination of Concords, as exposed above; and both these methods fix the Concords as unmovable as the very Notes themselves, and what deserves particular notice, both the methods of figuring Concords hold as good for the *Theorbo*, or *Arch-Lute*, as they do for the *Harpsicord*.

Use VI. The true doctrine of *Twelve Notes*, will make *the transposing of any piece of Music perfectly easy*. This indeed is pretty easy to some ; but I am sure it is very difficult to most. A Scholar only attending to the distances between the Notes of any piece before him, shall at once transpose that piece from any *Nota* to any other. This, They'll say, is no more than we knew before : some indeed will say so, but I am sure the majority will not : but to those that shall say so, I'll say again, there are degrees in the knowledge of most things. Some have a clear notion of some things, while others have but a dark one of the same things, or indeed none at all. I hope it is past all contradiction, that a dark notion of a set of really dark Notes cannot but give us a very dark knowledge of the reciprocal distances of the same Notes ; and that a clear notion of a set of really clear Notes must give us a very clear knowledge of their reciprocal distances.

But

But to be more particular, and yet not trifling, I observe, that as insignificant as the notion of *Twelve Notes* may seem to be with respect to the facilitating of *transposition*, that notion will remove a considerable difficulty in it. A Master bids

According to the seven Notes, &c. a Scholar to transpose a piece, one, two three, or four Notes higher, or lower. *no knowing what one Note is.* There seems to be no difficulty in this, but there is certainly a very great one; for if the Master says only one Note, the Scholar cannot know what his Master means. This will seem strange; but it will seem more strange that the Master should not know what he means himself. Indeed, if he pauses to consider, what sorts his Notes are of, that's to say; if he looks into my *Scale of Notes*, or rather into *Music's own Scale*, he will certainly know what he means; but at the moment of his bidding so, he did not rightly know what he meant. All this puzzle is occasion'd by the puzzling scale; for what can the Crab-tree bring forth but Crabs? As two of their whole

whole Notes are no more than half Notes, the Scholar cannot know whether the one Note be a whole Note, or only half a one.

Use VII. The same clear notion of *Twelve Notes* will help Singers in finding out their distances. The finding of these distances is acknowledged even by the best Singers to be one of the greatest difficulties in singing, particularly from the paper. And here I must beg leave briefly to repeat the remark upon the *Vth Use*, *viz.* An use is so much the greater, as it does not only make an easy thing easier, but as it makes a very difficult thing much easier. This great difficulty in the most noble branch of *Music*, is chiefly occasion'd by the most difficult twofold Scale ; and indeed, what has been observed in the foregoing *Use*, must be repeated in this : a set of clear Notes must give us a clearer notion of their reciprocal distances, than a set of confuse Notes can give us of theirs. They'll say, this *Use* must be a meer pretence : for, how can the notion of

Twelve Notes.

Twelve Notes give Scholars a clearer idea of the distances of Notes, without a more compleat method of writing them, if any such can be? But what has been just observed about the clearness and confuseness of Notes holds good still. For, we find that Scholars are strangely confounded with the naturalness, flatness and sharpnes of their Notes. They indeed expect to find what they never do, nor can find. They expect that every natural Note should be the same ; and that every one of them should be different from the Semi-notes ; but it is not so, they expect the same equal distances between the seven Notes as they find between the lines and spaces : but it is otherwise. Nor do the marks of flatness help this defect : they are seldom seen before C and F, tho' we should expect them there very often, if not always, those Notes being but Semi-notes. But the right case is, those two Notes are made to be at once natural, flat and sharp, tho' they really have nothing of naturalness, flatness, or sharpness. And when those marks are apply'd to those unaccountable Notes, they

they occasion that contradiction exploded in the Introduction, which contradiction is indeed above imply'd in the terms naturalness, flatness and sharpness. Now, Scholars being sure they have *Twelve equal Notes*, They'll be sure likewise to look how they are placed upon the paper. But They'll say again, this difficulty is not so very great as I would make them believe. The difficult twofold Scale, as I call it, is not so very difficult, in this particular respect of singing at least ; for, it is plain that each of the five full Notes is divided in two half Notes, and that the two other Notes are each of them but half Notes : and Scholars being once told this, the difficulty of distances is remov'd. But again, let Scholars be told this or not, experience shows they do not know it ; and this I don't mean of meer beginners, but even of tolerable proficients. But supposing that Scholars did remember very well, that two of their Natural Notes are no more than Semi-notes, still there remains the difficulty of finding out which two Notes, among the feven, are no

more than Semi-notes. Indeed, if the two Natural Notes Semi-notes did always appear upon the paper with the shape and figure of naturalness, this difficulty would be removed ; but the marks of flatness and sharpness are incident to each of the two Natural Notes Semi-notes, as well as to each of the five whole Notes. I hope no body will deny that the mark of *sharpness* is as often incident to either of the Natural Notes Semi-notes, as it is to any of the five full Notes ; but very few or none will allow that the mark of *flatness* is as often incident to those two half Natural Notes, as it is to any of the five wholly Natural ones : 'tis most likely they will allow no incidence of flatness at all in the two difficult Semi-notes ; for, They'll cry, whoever saw C natural, or F natural mark'd flat in a song ? 'Tis very true, those two unnatural Natural Notes, are very seldom seen mark'd flat in songs ; but they are oftner mark'd so in instrumental pieces. But supposing those two ambiguous Notes had never to this day been seen mark'd flat in any song, still

still we may expect to see them mark'd so as soon as a composer shall think it convenient, or only take a fancy for it.

But They'll still urge and say, it does not appear that I remove the difficulty of finding out which of the seven Notes are but Semi-notes, for I still keep writing the Notes in the very same way as I call very improper. All I have to say at present is to call Scholars to their *Twelve Notes*, and desire them to remember them well, and I have taken care to make them sensible of that difficulty, because they should know the want of a better method of writing Notes, which, as I have said above ; I intend, God willing, to give them at a proper opportunity.

Use VIII. Scholars having learn'd there are *Twelve Notes*, and hearing it excepted against them, that they are not singable gradually, that will put them upon trying to sing them in their truly natural order, which cannot fail of *improving their ears.*

Use IX. Scholars thus exercising themselves in singing the *Twelve Notes* gradually, will be led insensibly into the nature of *Chromatic Music*, which is acknowledged by the greatest Masters to be the most delicate kind ; and this, perhaps, will tempt them to compose in that same kind.

Use X. The plain self-consistent notion of *Twelve Notes* will prevent Scholars mistaking their *Modes*. We have seen that Scholars are apt to judge of the flatness and sharpness of the *Mode* by the marks of flatness or sharpness prefixed to each *Staff*, that's to say, the five lines ; and no wonder of it, for they are taught so to do. We have seen likewise, that the mistake Scholars are thrown into, as to this particular of *Modes*, is occasion'd by the ambiguity in words, which I promised in the Introduction to take particular care of. The ambiguity lies here in the terms *flatness* and *sharpness*, which things are made to belong both to *Notes* and

and *Modes*. I have sufficiently proved that those terms have nothing to do with *Notes* than to confound them ; in proving of which, I have not only establish'd the truth of *Twelve Notes*, but I have also cured those terms of their ambiguity ; applying them only to *Modes*, in which case they are but just tolerable neither. A Scholar knowing he has *Twelve Notes*, and the compass they take upon the paper ; he knowing likewise that the marks of flatness and sharpness are marks of im- properties made to belong to Notes ; a Scholar once knowing these plain things, will be upon his gard, and then will easily observe the gradual progression of his *Twelve Notes* : and this will give him the notion of the *two Modes*, as explain'd above.

One thing more about the *Modes*, which must not be overlook'd, but carefully look'd over, is, that substituting the terms *soft* and *gay*, to those *flat* and *sharp*, as I have done with respect to *Modes*, answers here the same end as the

truth of the *Twelve Notes* does. This 10th, I won't say last, use of *Twelve Notes* prevents Scholars mistaking their *Modes*; and so do the terms *softness* and *gayety* apply'd to *Modes*, as has been explain'd above; tho' we still keep writing *Notes* in the present improper way. This, They'll say, is a repetition; but then, it is a thing worth repeating.

I have promised but two things in the proposals, and I perform them ten. Now, it is a great pleasure to me as well as to the lovers of *sweet sounds*, that whereas in the proposals I promised them but *two Uses* of the doctrine of *Twelve Notes*, I have show'd them *Ten*: which indeed gives me hopes that, in a short time, I shall be able to show them more, if they don't find them before I do.





ARTICLE III.



Of Clefs.

Before I enter upon this Article, it will not be amiss to introduce a term, which I think is very much wanted in *Music*. We have no one word to express all the figures used in the writing of *Music*. The French use the word *Tablature*, and as we have already borrowed many words from them, and I see no exception against this, I shall make use of it all along.

A new term introduced into Music.

And

And before I come to the thing it self, I must observe something more material still, *viz.* that this *Tablature* is an invention which deserves greater notice than is generally taken of it,

The Tablature more admirable than the Alphabet.

The *Alphabet* has often been admired by many. It is very admirable indeed: but I think that as the *Tablature*, particularly the *Notes* with their proportions, is not only more exact than the *Letters*, but is absolutely exact; it is more admirable than the so much admired *Alphabet*. To make this sensible, I remark, 1. That the number of *Notes* is fixed, whereas that of *Letters* is not. 2. The number of *Notes* is sufficient in it self, whereas we want many *Letters*. 3. The *Notes* and their proportion'd lengths are always the same, whereas the *Letters* are often confounded, and used one for the other, as appears by the unfixed pronunciation of them. 4. We have no superfluous *Notes* in airs, not even in any one; but we have many superfluous *Letters*, not only in words,

words, but even in the Alphabeth it self. Indeed it must be own'd that some airs are so careleſſ writ, that they can hardly be read; and that some Autors sometimes affect to be odd, in choosing long Notes to express ſhort ſounds, and ſhort Notes to express long ſounds: but these are faults of Autors, not of the *Tablature*. It must be own'd likewife that the Notes with all their exactneſſ do not express the ſeveral *Tones*; but then it may be ſaid of the *Letters* with as much truth, that they do not express the ſeveral accents proper to ſpeech; and, which is more, that the very accents apply'd to Letters come very ſhort of exprefſing the accents of words or ſpeech. But then again, we muſt not expect more of things than they are capable of.

Some will object perhaps, notwithstanding the great and absolute juſtneſſ of the *Tablature*, that Singer or Player would be a very bald one, that did not add ſomething to it. This is very true in the general at leaſt, but then the ſame objec‐tion may be made againſt the *Grammar*.

But

But more of this in the Article of G R A-
CING.

The *Tablature* is, as we have seen, a wonderful contrivance. But as many excellent things unfortunately labor under great difficulties, so this fine invention in particular, labors under a very great one.

*Another
Veil, larger
and thicker
than any
yet seen.*

At my first setting out, I have complained of a *Veil*, that has for many ages hung before the noble science of *Music*. This complaint I have repeated since. But this is the place where it ought to be repeated with the most passionate *Tone*. For indeed the busines of *Clefs* is the thickest part of that thick *Veil*. This *Veil*, or rather this worst part of it, is so much the more intolerable, as it seems to have been wilfully made. We have seen that the Autors of the seven pretended Notes, &c. have probably been misled into that absurd notion by their idle remark, that the voice naturally sings eight Notes. But I think it impossible to assign any cause of

mi-

mistake in the introducing of the *Clefs* into the *Tablature*. They indeed pretend two necessities for it. But those have already been exploded in the Introduction.

But here, I expect to be taken up as guilty of an egregious contradiction.

They'll ask, how can the *Tablature* be so absolutely exact, and more admirable than the so much admired *Alphabeth*, if it labors under that load of inconsistencies exploded in the Article of *Twelve Notes*? and if the *Tablature* is so very right, why should the *Clefs* be thrown out of it? They'll say, our present *Tablature* cannot be meant here: and it is very strange to talk of another before it is proposed. But here we must distinguish two things very distinguishable, even without the help of that great distinguisher called *Sophistry*. There is certainly a great difference between a long, tedious and puzzling method, which at last brings one to

the

the desired end ; and a short, plain and easy method, which brings one in a quarter of the time to that same desired end. Our present *Tablature*, with all its inconsistency and impropriety, answers the end better than the Alphabet does: but we must remember this is not done before Scholars have penetrated thro' the darkness of those improprieties and inconsistencies. Our present *Tablature* answers very well at last; but then, 'tis only at last, and very late too: in other words, a great beauty is no less so for being *veiled*. The *Tablature* which is here introduced, or rather, the Reformation of it, will answer the same end, if not more, in a quarter of the time; so that if a new Scholar devotes as much time to the *theory* and *practice* of *Music*, as another did before, supposing however capacities, &c. the same, that Scholar shall perform and compose abundantly better, three to four and above, than could be done before. And if so, what can't we expect of a new and perfect *Tablature* ?

Many

Many have all along been very sensible how miserably the *Clefs* perplex the reading of *Music*: but they at the same time imagining there was no help for it, they having been used so many Ages, endeavoured to make themselves easy in doubling their diligence. Many again, having no thoughts at all about either the facility or difficulty of the *Tablature*, admired it just so much the more as they were longer in seeing it plain. I am very sensible I shall do those a great injury, for I have undertaken to tear of that great *Veil*, the only object of their admiration. But indeed, I should not be so ill-natur'd, were not the admirers of plain things more numerous. And if I am mistaken, 'tis an error on the right side.

There is yet another set of Men that will be displeased at the removing of this *Veil*. They are those who, I think, might be call'd *Self-learned*, not that they are supposed to know themselves thoro'ly, but as they would keep all the learning to them-

themselves. This work, and what is to follow, will certainly be most disagreeable to them, not only because the number of knowing Men will be encreased by it, but because knowledge will be attainable with less pains than they were at. This must be a great heart-break to them: but as they have no compassion for others, I don't see why others should have any for them. But to the thing it self.

*No power
in the Clefs
to fix the
Scale.*

To show the idleness of the contrivance of *Clefs*, or of any other sign that should be used for the same purpose, I'll ask this one grand question. Is there any particular virtue or power in the figure of any one of their *Clefs*, or in any other figure they shall please to make, to show that such a Note belongs to, or is to be taken at that particular place upon which their *Clef* is fixed? No, I believe not. Indeed, if the *Clefs* were like the letters, by the names of which the Notes are call'd, something perhaps might be said in favor of them. But those *Clefs* are as like the letters by which

which they are call'd, as a circle is like a square. And if each of their *three Clefs* was represented by the very letter by which it is named, that practice would still be *more than most trifling*, and a great deal *worse than nothing at all to the purpose*, as I am going to demonstrate.

It is evident, that no sign at all called by any name, has of it self the virtue or power of fixing any Note, any where upon the *Staff*. *It is not the Clef that makes Notes be called so or so, but it is the common agreement, that where-ever the Clef is placed, the Note in that place shall be call'd by such or such a name.* If so, we have no more to do, than agree that a Note placed upon such a line or space, without the encumbrance of what is call'd a *Clef* or any other figure, shall constantly be called by one and the same name, and by no other, which, by the way, is more than is done by the *Clefs*, as will soon appear. There will be as much reason for the denomination of Notes, as

It is not the Clef but the common agreement that fixes the Notes.

L there

there can be for the establishing of the Clefs themselves. And there is no man-

Things at the first hand better than at the second. manner of advantage in taking things at second hand, when we can have them at the first. In short, pretending to fix the

Notes by this fine contrivance, is what is call'd in Schools *non causa pro causa*, and in plain English *the blind*.

too like or right or fault

Now because I would not be new, only for the sake of newness, without any regard to convenience, I call the Note upon the second line G (as it is now call'd in the Trebles) not only in the Treble, but likewise in the Tenor, and in the Bass. I fix the Notes there, not only because I am necessitated to fix them somewhere, and this place is as good as another; but because of a great advantage gain'd by it. I must alter the position of the Notes in two of the three parts; but it is not indifferent in which two parts I make the alteration. In short, I reduce both the Tenor and the Bass to the Treble, because there are a great many more Trebles play'd, than there are Tenors and Basses.

ses both put together, and so the majority of Players will be kept where they were.

But what an absurdity is this? They'll cry; Shall there be no difference between the three grand parts of Composition, the *Treble*, the *Tenor* and the *Bass*? Yes certainly, there shall be a distinction between them, and a very good one too.

But then, I hope one very good distinction will be sufficient; for, certainly there can be no occasion for two, much less for more. Here I want no other distinction, than one of those which these very objectors daily make; and that is, to write over the Treble *Treble*, over the Tenor *Tenor*, and over the Bass *Bass*. I am sure that sign is as plain as can be desired. Again, using two signs for one thing, is making those signs destroy one another: and as is done in this case, adding the term *Treble* to the Treble *Clef*, is in fact declaring that *Clef* stands for just nothing at all, as it really does; at least for no good at all. Thus it happens that these *Clefs* are render'd and declared useless,

One good distinction or sign sufficient for one thing.

Two signs for one thing destroy one another.

*Clefs are
declared
useless by
the very
sticklers for
them.* *ven by the Autors, and the greatest advo-
cates of them : tho' it must be own'd there
is no malice in the case, for the thing is
done undesignedly.*

They'll say, reducing both *Tenor* and *Bass*, to the *Treble*, as above explained, is in fact keeping *G Clef*. But I say, it is the same ; and it is not the same. 'Tis the same in one respect, and not the same in another. As they have made two signs for the same thing, I may use one of them only, and that, as we have seen, will answer the same end, not only full as well, but a great deal better. Using the *G Clef* upon such a line, and leaving it out, still playing the Notes as if it was there, is the very same thing, barring the trouble of writing a *Clef*. But playing the Notes without the *Clef*, the same as if it was there, is not the same thing, because of the consequence. In short, if when I reduce all to the *Treble*, I should still retain the *G Clef*, I should have no fewer than eleven *Clefs* ; for according to their known practice of

*Keeping
one Clef
would be
keeping
eleven
Clefs.*

tran-

transposing *Clefs*, one *Clef* may be transposed ten times from the place where it was first placed, that's to say, it may be placed upon each of the five lines, and upon each of the six spaces. Indeed, I never saw a *Clef* placed upon a space: but we may expect to see it there as soon as a Composer shall only take a fancy for it, So, if there's no *Clef* left, the *Staff* will at once be freed from the *puzzle of shifted Clefs*.

But They'll say, we cannot do without one *Clef*, for it is very proper, and indeed necessary to *shift the Scale*, and it can be done no way so conveniently, no way at all indeed, but by shifting a *Clef* higher or lower. But I say, there's no occasion either for one *Clef*, or the transposing of it. Indeed, in the way they are now, they are obliged either to draw lines below or above the *Staff*, or else to shift the *Clef* to prevent it, which difficulty mostly happens in the *Bass*. But here 'tis unaccountable we should not remember a maxim in *moral Philosophy*, which is in every

Of two evils the greatest is chosen.

body's mouth, *Of two evils choose the least.* Here they choose to render the *Tablature* almost unlegible, because truly they won't run the hazard, of now and then drawing a line or two extraordinary: but if a few drawn lines are such frightful things, it is very strange that no care at all is taken to keep them out of the *Tablature* for the *Flute*:

They don't make the pretended advantage of their Clefs. there they are obliged constantly to draw three or four lines above the *Staff*, while the first line of the same is altogether useless, as never having any Note upon it.

And it is a wonder they never make an advantage of it; for according to their notion of the usefulness of *shifting Clefs*, if they would place *G Clef* upon that line, they would save drawing one above. Again, if according to the most incommodious commodiousness of *shifting Clefs*, the *Bass Clef F* was placed upon the middle line, they would indeed be obliged to draw one line above the *Staff*, but then they would save drawing two above it.

Drawn lines and drawn lines look'd upon to be very different. Drawn lines it seems and drawn lines are look'd upon to be very different, tho' the sharpest eye never could see the least difference

rence between them. But They'll say, these two expedients would make the *Flute Tablature* very different from the *Violin Tablature*; and so, those that know their Notes for the *Violin*, would not know them for the *Flute*, and *contra*, as far as the Notes run parallel. This objection is good, it is excellent. By this they own the *They are forced to own the puzzle of Clefs*, and come over to my notions.

Again, by their *unskilful transpositions of Clefs*, they not only choose the greatest evil of the two, but they force themselves to draw some of those terrible lines of which they stand in so great an awe. This is done in the *Bass*, where the *transposing of Clefs* is thought absolutely necessary. There when the *Bass* runs high, *C Clef* is generally placed upon the fourth line, where *F Clef* was before, and so the *Bass* is raised a *Quint*, that's to say, an *Octave*, without drawing one line. This is look'd upon as a mighty feat: only it confounds the Reader, for the sake only of confounding him. For, even ac-

cording to their own notions, if upon such an occasion, *G Clef* was placed upon the second line of the *Bass Staff*, as it is upon the second of the *Treble Staff*, then, not only the *Bass* would be raised by one *Sexte*, that's to say, by a *Decime*, and so we should often save drawing one line when the *Bass* runs highest: as in *Corelli, Solo II. Allegro I. Barr 18.* But which is more, *G Clef* being more generally known than the others, the Player would not be scared at the sight of it, as he is by that of *C Clef*: and if they say, this would confound the *Treble* with the *Bass*, I'll tell them, the *Treble* and the *Bass* would be no more confounded by it, than the *Tenor* and *Bass*, are now; and as the *Treble* is generally seen above the *Bass*, *G Clef*, appearing sometimes in the *Bass*, would never make any one mistake it for the *Treble*.

And here truly they tell us that some *Clefs* are more proper than others for some Instruments. *G Clef* they say, must not be used in the *Tablature* for the *Tenor*,

but

but **C Clef.** And in some countries, **G Clef** is thought very improper in the *Tablature* for the *Bass Viol*, for which **C Clef** only can do, tho' at the same time they bring **F Clef** into it. Now, all the property I can see in this, is that partly mentioned above, *viz.* *doing worse than choosing the greatest evil of the two.* For,

They do a great deal worse than choosing the greatest evil of the two.

1. Obliging Scholars to learn a new Scale, is certainly a greater evil than being forced to reckon one space extraordinary, and this is the case of the *Tablature* for the *Tenor and Bass Viol*, where **C Clef** is placed upon the third line, instead of **G Clef** upon the second, as it is placed for *Trebles*. And,
2. Using *Clefs* when there is no manner of occasion for them, is surely a great encrease of evil.

Here some will think perhaps, I betray my ignorance of the general Scale, commonly call'd the *Score*: but now they have read this objection, they'll acknowledge their mistake. But they'll still imagine I have a wrong notion of the *general Scale* in particular, and of *Clefs* in general; for

Remarks upon the general Scale call'd the Score.

as

as the general Scale consists only of eleven lines, in which the three great parts of Composition must be comprehended, Clefs are not only very necessary to distinguish those great parts, but there must be three of them, and they must be placed in the manner they are now. This objection, I think, is not worth making, and I would not have made it, had I not been pretty sure it would be made by many. It's very true, that if the general Scale must consist of eleven lines, and no more, and if the three great parts of Composition must be distinguish'd by no other signs but three Clefs; if these things must be so, then there is no help for the use of Clefs, nor no pretending to use G Clef instead of C Clef, in either the Tenor or Bass-Viol Tablature. But what is all this but trifling and taking every thing for granted? I have proved already there is no necessity or usefulness only, neither for shifting of Clefs, nor for the Clefs themselves. And as to the general Scale's consisting of eleven lines only, I think these eleven lines are a greater burden upon young Composers than

Eleven
lines a
greater
burden
than fif-
teen.

than fifteen *lines* would be (meaning five lines for each of the three great parts) for, as it is now contriv'd, there is *but one line for the Tenor part*, and so the *Tenor* is forced to encroach both upon the *Treble* and the *Bass*; an inconvenience, which in other cases they seem very cautious of running into. But as composers, either young or old, are pretty well able to shift for themselves, I shall leave it to their choice what method they will use in their general Scale.

But, here is a method of drawing fewer lines than are now drawn, without the inconvenience of choosing the greatest evil of the two, and doing worse still, as we have seen is done.

I propose that we all agree to call the Note upon the second line G, without using G *Clef* upon that line; because there shall be no room for transposing that *Clef*, and giving new denominations to Notes. The *Tablature* shall be the same, in this respect, for the *Treble*, the *Tenor*, and the *The method without Clefs.*

the *Bass*; and these three parts shall distinguish themselves by their own names. The term *Treble* shall be writ over the *Treble*, *Tenor* over the *Tenor*, and *Bass* over the *Bass*.

*The places
of Treble,
Tenor and
Bass upon
the Harpsicord.*

And as to the taking or placing the *Scales* of these three parts upon the instrument; for example, the *Harpsicord*, which is the most comprehensive of all these three parts or *Scales*, place themselves; and we shall find their places, if we only attend to the nature of them. The *Treble*, however improper the term is, takes place in the upper part of that instrument: the *Tenor*, whether a proper term or no, places it self in the middle part; and the *Bass*, a very proper term, takes place in the lower part. But, to be more particular, we must attend more particularly to the nature of these three parts; and in order to it, 'tis proper to take them upon one of the compleatest Harpsicords that have been made of late years, I mean such a one as reaches up to G a *Quint*, that's to say an *Octave* above

above C, the highest Note of old *Harpsicords*, and down to what they call double double C, an *Octave*, that's to say, a *Tredecime* below double C, the lowest Note of *Harpsicords* of the same date. We all agree the *Treble* is taken in the upper part, the *Tenor* in the middle, and the *Bass* in the lower part of this instrument; but, what is very strange, the *Treble* and *Bass* are made to divide the whole instrument between them, not the least room imaginable being left for the *Tenor*; for the *Treble* begins ascending at the very point where the *Bass* begins descending. 'Tis true, the *Treble* and the *Bass* are each of them more considerable parts than the *Tenor*: but because the *Tenor* is less considerable than either of the two other parts, it does not follow it should have no room at all. The *Treble* being the most extensive part of the three, is very properly begun, or placed at the middle C, I mean upon common *Harpsicords*, and to it belongs all above it, as high as the instrument can reach. The *Tenor* may be comprehended

*Room made for the Tenor upon the Harp-
scord.* hended within the next *Tredeceime* from the middle C, which is the least room that part can be allow'd. And so, all from the *Tenor* down as far as the instrument reaches, or indeed can be made to reach, is the place for the *Bass*.

But as to placing the Notes upon the paper, which is here the great busines, it will be said, if we make no other distinction between the parts, than just writing their Names over them, we shall be forced to draw a great many lines above the *Bass-staff*, which is a great inconvenience; and this inconvenience will be greater still, when a *Compound Bass* is join'd to a Song, for then, there will be no room for either the *cyphers*, or the *words*: If these things must be so, we shall labor under an inconvenience indeed; but if we are bad, I really think we need not make our selves a great deal worse; and this we shall do if we have recourse to *Clefs*. But however, I don't see the case needs to stand as they tell us; for, if we will have a *Compound Bass* under

der a song, we are at full liberty to place the words above the air, and the Cyphers under the Basss.

But to make this perfectly easy, we need but look into the nature of a *Bass*, or the original and primary signification of the word *Bass*. The word is *French*, and signifies *low*. Now, if I lower the *Bass* by a *Tredecime*; I shall, in a manner, make it more *Bass*, or more it self: And if so, it will be more distinct from the other two parts; but what is vastly more considerable still, I shall do more good without the *Clefs*, than any one can do with them: for, the notes will always be call'd by the same names, one *Tredecime* being like another; and instead of drawing more lines, I shall draw fewer than are now drawn, and so we shall have more room for the words of songs and the figures of *Compound Bass*.

The Expedient to prevent drawing lines above the Bass-staff, and to gain room for figures and words.

Here, the *Bass* is lower'd by a *Tredecime*, not only upon the paper, but upon the

the instrument ; and if I am obliged to keep drawing two lines under the *Staff*, those lines are the very same as are very often drawn for *Trebles*, particularly for *Violins*. So, 1. I draw no more lines below than are often drawn. 2. I remove that great stumbling block *C Clef*. And, 3. I have more room about the upper side of the *Staff* for the words of songs, and the figures of *Compound Bass* : for, without the help of *C Clef*, upon the fourth line, I have room for *one*, that's to say, two Notes more than I could have with the hindring help of it.

No body can dispute the reality of these advantages, for they are self-plain. And, which is a great deal more still, this contrivance affords two other advantages, which, tho' they are very obvious, I cannot forbear mentioning. Those are, 1. *The Notes for any one instrument will always be the same.* 2. *Whoever knows his Notes for one Instrument, will know them for all.*

I remember I have promised in the *Title-page*, to render the learning of *Music* less troublesome by above one half ; and I believe I have not only fulfill'd my promise, but I have done a great deal more. I believe it is now granted I have made that grand article of *Compound Bass* as easy as possibly can be. And as to this great difficulty of *Clefs*, it is removed intirely. In short, these two methods are as easy, and indeed the very same as nature has made them.

Some perhaps will hardly yet be satisfied with all this. They'll say, all this is pretty enough ; but then They'll cry, *Is this all? Why, really it is all.* But if this *all* be such a little *all*, why could none of them think of it? I think this *all* is greater by much, for appearing little. This good set of People must know, that *truth is short and plain*, so it looks but little : and that *falshood is long and intricate*, there being indeed no end of it, and so looks very great. Just so, a true

contrivance looks but little, whereas an awkward one looks vastly great. But They'll say again, we had a notion of a greater *all*, on a greater truth. That I won't pretend to disprove. Very likely, They expected a labyrinth of contrivances. But I'll boldly tell them, *The Countryman could not see London for the houses.* But if *neither argument nor story can satisfy them*, I must refer them to my future *grand body of difficult rules, &c.* as promised in the Introduction.

But there are others more considerable both in number and understanding, who will say, *this contrivance looks pretty well, but at the same time will think it is liable to many exceptions.* And as these deserve a thoro' satisfaction, I shall take particular care to answer all the greatest objections I can think of. And if any *imagine I have either ignorantly, or designedly, or for partly, both, pass'd by the* *most considerable ones;* I desire them to *are invited to make the strongest objections.* *object for me, that I may have the pleasure, either of answering or learning better things.*

M

OB

OBJECTIONS.

I. They'll say, 'tis obvious to any one that the *Bass* when join'd to the *Treble* will be too distant from it. It will be difficult to keep the Eyes upon both. But if so, the remedy is very easy. 'Tis only bringing the *Bass-Staff*, a little nearer the *Treble-Staff*. And if they urge there will not then be room enough for the *words of songs* and the *figures of Compound Bass*, I'll answer them, that if it was really so, that inconvenience would be nothing, if compared to the present puzzle. And if they are not satisfied yet; we are still at liberty to write the words above the Notes, as before observed.

II. Players of *Tenors* only, and Players of *Basses* only will be obliged to learn their Notes over again. This contrivance will be a *new Clef* to them; and so I throw them into the very inconvenience I so heavily complain of. This objection,

as great as it seems to be, is very insignificant: for, as to the only *Tenorists*, their number is very inconsiderable, if there be any at all, if compared to that of *Treblests* and *Bassists*. Beside, if this objection were never so strong, it affects the present *Tenorists* only: and they had better learn one set of Notes once for all, than be actually puzzled with the *shiftings of their Clefs*, or only be liable to be so, as soon as a Composer shall only take a fancy for it.

As to the only *Bassists*, altho' their number is superior to that of only *Tenorists*, still it is inferior to that of only *Treblests*. And as ready as they are, they are often put to a stand by the *C Clef*, and sometimes by the shifting of their *F Clef*. Beside, as *two Clefs* are made to belong to their *Staff*, they have a greater chance for being puzzled than the *Tenorists* have. And again, the trouble of once learning a new set of Notes will be the share only of the present only *Bassists*.

III. Some will say, we cannot take our Notes upon *Spinnets*, nor even upon *Harpsicords* so low as they are here sunk. As to the *Spinnet*, 'tis very true we cannot take the *Bass* so low upon it. But then, what can be easier than to take it a *Tredecime* higher? As to the *Harpsicord*, I have already observed there are a few very compleat ones that reach down to a *Tredecime* lower than double C below, the same with the lowest Note upon the *Bass-Violin*. And, by the way, I must observe, that extending the *Harpsicord* downward, is doing more than extending it upward; for, the *Bass-part* of that instrument is *the glory of it*. Its Treble part indeed is very good, but *Violins* and *Flutes* are much better still. When we bespeak a new *Harpsicord*, we may bespeak such a one, and as to our present ones, it will be only making that easy shift as abovesaid of the *Spinnet*; that is, transposing the *Bass* a *Tredecime* higher: and supposing that transposition could never be avoided, there

would not be the least inconvenience in it, the *Tredecimes* being perfectly alike upon the *Harpsicord*, both as to sight and fingering.

IV. They'll say, If *I sink the Bass a Tredecime*, I shall not have room for the Notes of the lowest string of the *Bass Violin*, without drawing more lines than are now drawn. But supposing I was obliged constantly to draw two or three lines more than is usual ; what man in his senses, would think this a difficulty comparable to the *puzzle of Clefs*, and their concomitants the *shiftings of them*? Beside, drawing those lines below the *Staff*, would not be near so bad as drawing them above it ; for then, they would take up the room of the words of songs and the Cyphers of *Compound Bass*. Beside again, the very constant drawing of those lines would make the reading of the Notes easy. But this method will appear unexceptionable, if we observe, that the very nature or compass of *Basses* does not require drawing more lines under

der the *Staff* than are now drawn.

As much room as they now have under the *Bass-Staff*, which room is made by the *Basses* being so high, they have no Notes lower than *G*, which is upon the first or lowest line, excepting *F*, which stands just under it. Indeed we sometimes see *E* standing upon a drawn line under the *Bass-Staff*; sometimes we see *D* under the said drawn line; and sometimes we see even *C* standing upon a second drawn line, under the said *Staff*: but these Notes are never running Notes, that's to say, they never make any contiguous strain, they are only *Tredecimes* to the same above. *F* it self, as just mentioned, comes in very seldom but as a *Tredecime* likewise. Now these *diving Tredecimes* may very conveniently be mark'd each by *T*, used in figuring of *Compound Bass* for the *Tredecime*; or, as is already practiced, these *Tredecimes* may be writ *Unisons*, the nature or the air of the *Bass* being sufficient to direct the Player to take them a *Tredecime*

lower ; and for an example of this present practice ; see *Corelli*, Solo XI. *Adagio I.* last Bar but two. But, They'll say, there's no room for this method, when F, now just below the *Staff*, comes into a contiguous strain. But, in that case 'tis only marking that Note with its *numerical name*, which is 6, or with the Letter F it self : and if this expedient is not thought commodious enough, the worst we can be put to, will be but drawing one line extraordinary to place that F upon, which line will make room for E the next Note below, without drawing another line. Nor shall I, by drawing this line, break the promise I made in the Introduction, when I said I would draw fewer lines than are now drawn : for, by *sinking the Bass a Tredecime*, we avoid drawing one line above the *Staff* : and drawing this line extraordinary below it, is only a seeming extraordinary ; for that same line is often seen in Scholar's manuscripts.

V. Some will say perhaps, *I have sunk the Bass so low, that it will be impossible to run it above the Treble*, as is done sometimes, without drawing many more lines. But I'll ask them, what necessity, or what beauty only is there in running the *Bass* higher than the *Treble*? necessity there is none; beauty, it is very fantastical. But if that beauty was real and great, we need not purchase it at the extravagant price of *Clefs*; for, as has been observed before, the trouble of a few lines is nothing in comparison of the puzzle of *Clefs*. And which is more, there is no occasion, in such a case, to draw lines extraordinary; for, who shall hinder us from using the letters *T, b*, to show that such strains must be played a *Tredecime higher*?

VI. Some tell us that *Clefs are very useful*, if not necessary, *to facilitate Transposition*: but I think these would do very well to tell us likewise how they do facilitate. The case stands here much the same as in the foregoing objection.

jection. Supposing *Clefs* did facilitate *Transposition*, it would be a help very dear bought. I think it would be giving a pound for a penny; the advantage of transposing being to the crabbidness of *Clefs* what a penny is to a pound. And we have no reason to be anxious about the getting of this penny, since the true doctrine of *Twelve Notes* gives us *Transposition* in a manner ready made to our hands. By this facilitating of *Transposition* they perhaps mean practicing *Transposition*, wth practice rendering every thing easier; but if so, their Language is very improper, and what is worse, practicing *Transposition* with *Clefs*, when 'tis done fully as well without, is puzzling the case for the sake only of puzzling it.

Their
strongest
objection
perfectly
trifling.

VII. They'll say, *Clefs* are necessary for transposing Songs to the several pitches of Singers, without transcribing any Notes. This objection will be thought very weighty, and here the contrivance of *Clefs* will seem very admirable indeed; for, what can be prettier, than

trans-

transposing Notes without displacing them? This objection will appear more confide-
table still if we observe, that according to
the same Objectors notion, this kind of
resting motion is of great service to the
instruments as well as to the voice. The
objection thus set off in all its lustre seems
almost unanswerable, if not altogether so.
But we shall soon find it is really most
trifling. And before I answer it directly, I
must observe it is not direct; for, it is not
levell'd against my method of fixing the
Scale without the *Clef*. The Objectors
seem to approve that method, they say-
ing nothing against it; for, they only tell
us that *Clefs*, or at least, *one Clef* is ne-
cessary for transposing without transcri-
bing. To this I answer, 1. There is
very seldom any occasion for such Trans-
positions; for, as to the voice, Scholars
singing oftner alone than in *Concert*, they
pitch their voices as they please; and as
to the instruments, Scholars either alone,
or in *Concert*, content themselves with
playing as it is set. They'll urge, there
is occasion for such Transpositions, when

Singers

Singers must sing in *Concert* such Songs as are pitch'd either too high or too low for their voices; then, the Transposition, by the help of a *Clef*, will be necessary both for the voice and the instrument accompanying the voice. But 2. We have seen already, that *it is not the Clef, but the common agreement that fixes the Scale*, and that the addition of the *Clef* to the common agreement is not a help, but a *blind* to it only: if so, why cannot a Singer or Player take his Scale where he pleases, and say, I'll sing, or play one, two, or three Notes higher or lower all the way. The thing is so very plain, that I am afraid I shall be censured for taking Performers for fools, in telling them they may walk in a plain road that lies just before them. Beside, as there is no occasion for a common agreement in this, any farther than between a few parties concerned for the time being, so there is no occasion for any *Clef*, or any other standing sign to communicate the degree of Transposition to all Performers. There is no room for a com-

common or general agreement in this case, without a contradiction implied ; for this case being particular, we cannot require a general rule.

Nor can any one say we shall want a *Clef* at the head of the *Staff* to communicate our Transposition to our company, it being abundantly easier and properer in that case, to write at the head of the *Staff* so many Notes higher or lower : but here is an objection upon an objection.

They'll say, I cut my self with my own tools ; for, I have made it appear, that, as the Scale is now order'd, if a Master bids a Scholar to transpose an Air only one Note higher or lower ; the Scholar will not know what he means, nor hardly the Master himself. If so, it is much properer in that case to prefix a *Clef* to the *Staff*, than only to write at the head of it so many Notes higher or lower ; for when we see a *Clef* upon such a line, we certainly know what the

Note

Note upon that line must be. To this I answer, 1. It's true, the *Clef* exactly shows what the Note is upon the line, which the *Clef* it self stands upon. But as the *Clef* has not power to show the gradation of Notes; in other words, as the *Clefs* do not correct the inconsistency of the seven Notes, &c. the advantage gained by them, in this only, seldom known case, is very small indeed: and if we compare it to the many and great disadvantages of them, it will appear most ridiculous. 2. This most ridiculous advantage of *Clefs* will appear more ridiculous still, if we suppose, as we may now, that Scholars have learn'd their *Twelve Notes*: for, as we have seen, that great truth makes Transposition either written or not written perfectly easy; and there will be no bearing with this so strange an advantage that I want a proper epithet for it, if we remember that tho' a Scholar can read, the *Clefs* won't tell him how far he must transpose; for, as we have seen, the *Clefs* are nothing like the letters they stand for.

in the next section. Here follows another objection seemingly very strong, but such as will soon appear very trifling, as it really is. They'll say, *all our present Tenor and Bass-Tablature will not be legible by the next set of Performers.* The answer is very plain and ready. Those two parts must be transposed. But this very transposing they will make an objection. But again, they should consider, that if such objections in such cases avail any thing, there will never be any room for any inventions and improvements. And as to this particular case, the doctrine of *Twelve Notes* makes Transposition as easy as it can be to *Practicers*: the same Transposition will make great work for *Writers and Engravers of Music*, as indeed the facilitating of this art will highly advance the interest of all *musical Instrument-makers, and Sellers*. And what is more considerable still, I may say, keeping still within the bounds of modesty, that this Treatise, even so far as this article only, cannot fail of having a benign

nign influence upon *Music* in general, and upon all its parts in particular, our great *Composers* and that noble performance the *Opera* not excepted. For, *Music* being render'd intelligible and easy will make Lovers: and the writing of it being clear'd of all encumbrances and blinds will make Performers.

Another thing, as we now and then must have new editions of musical works, the transposing of them upon such occasions will make the matter very easy.

This objection was doubtless made to the introducer of the present *Tablature*: it is not very long since *Music* was written with letters and other marks much resembling rules of *Algebra*; and there are yet many Lovers that have *Music* by them, written upon four and upon six lines. So, as our present *Tablature* is our present *Tablature*, that's to say, as it has made its way thro', it is not doubted, but the present reformation will take place.

Here

Here it is proper to observe that these new methods render the practice of *Music*, as easy for the *Ladies* as for the *Gentlemen*, within a very small matter at least ; and that, as there are more *Ladies* players of the *Harpsicord*, the playing of which, I chiefly facilitate ; I say, as there are more *Ladies* players of the *Harpsicord* than there are *Gentlemen*, the service here done to the former, is the more considerable. But I would have none imagine I cast a reflection upon the *fair sex* : for, when I suppose the study of *Music* more difficult to the *Ladies*, I do not think at the same time, that they are naturally less capable of that science, or indeed any other, than the *Gentlemen* are ; but I only remark, that the *Ladies*, on account of their education, are not so well prepared for reading a Treatise of *Music*, or going thro' with other sciences as the *Gentlemen* are.

Another thing, by rendering the playing of *Compound Bass* perfectly easy, I

N faci-

facilitate one of the most considerable parts of *Music*; *Compound Bass* being to the playing of the *Harpsicord*, what the *Bass part* of that instrument is to the instrument it self, that's to say, the glory of it.

One thing more very considerable I must not omit; that is, supposing I was to make as hard a supposition as I could well make; which is, that the musical world would come into none of the *three new methods of figuring Compound-Bass*, nor into that of writing *Music* without *Clefs*; still, I stand a better chance than the introducer of the present *Tablature* did. The present *Tablature* would have done no good without the general concurrence; whereas now, Scholars need not wait for any concurrence at all, I mean as to the other *Ten benefits*, which are the sweet fruits of the doctrine of *Twelve Notes*. Any Scholar will find those real advantages in it, tho' he were the only one that did approve that doctrine.

But

But here the Reader must remember I do not suppose that Masters will not come into the new methods of *Compound Bass* and *No Clefs*. And if they should not, these methods will still make their own way; for, those Gentlemen and Ladies that have surmounted the great difficulty of *Compound Bass* will readily oblige their friends with altering the figures, the alteration being perfectly easy. And as to *lowering the Bass a Tredecime*, and *throwing out the Clefs*, the meanest capacity is enabled to do it, since hardly any thing can be easier than transposing from one *Tredecime* to another, or indeed transposition in general, as above explained.

On the contrary, it is to be suppos'd that every Master will for his own interest teach according to these new methods. Each individual Master will teach according to them, not only because he would take the advantage of others that should not come into them; but likewise for fear others should take the same advantage over him.

And

And if our great Composers mistaking their own interest, or misled by any other consideration, will not write their *Music* according to these new methods, there are very few capacities so mean among our present Performers, but could easily transpose their works without any help at all : but as to the next set of Performers and those very few present ones, if any there be, that are not supposed capable of transposing, it will be the easy business of Masters to transpose for them.

Now, it is a great comfort to me that I can bid my grand enemy defiance. Here, *Custom it self, that Tyrant even of Tyrants, becomes absolutely impotent.*

The End of the First VOLUME.



ADDITIONS.

IN the Introduction, *Page 56.* first line; after Iland add, of this we had a very substantial proof towards the end of the last Reign, when it appeared that this City, notwithstanding it is the largest and wealthiest upon the **Globe**, could not keep up one *Opera*.

In the Body of the Book, *Page 18.* line 21. add, and again, the way of singing in any *Key* is always the same, whereas the fingering of Instruments is more or less difficult according to the same *Key*.

Page 100. line 17. add, Briefly to recapitulate this article; the *Concords*, which, as well as the *Notes*, are certainly very natural, have nothing of naturalness, one of their *Fifths*, and their *Octave* excepted. But however, we might expect that natural-

O ness

ADDITIONS.

ness even from their made flatness and sharpness.

Page 116. line 10. after *Notes*, add, which method indeed is not practicable; there being more *Concords* than *Notes*: and according to my notion, &c.

Page 117. line 6. add, Beside, this objection is very trifling; for, it begs the question whether there are more *Concords* than *Notes*.

Page 118. line 7. add, 3. My method does not oblige me to mark the Fifth all the way. As by the Fifth, I always mean their natural Fifth, that's to say, the *Octave* according to the Scale of *Music*; I have less occasion to mark it than they have. 4. This second, &c. 5. Supposing, &c.

Page 122. after *Fashion*, add, Beside, *Custom* is not an endless thing, neither *à priori*, nor *à posteriori*. *Customs* must have their beginning, and I don't know of any particular point of time, when we should begin one *Custom* more than another. So, if they will begin now to make a *Custom* of my new method, they will still keep to their

ADDITIONS.

their dear *Custom*, and I shall not have one word to say. *item* *incluso* *hinc* *ad* *II*
us *hunc* *modum* *et* *alter* *et* *ta* *et* *hunc* *per* *VI*
Page 136. at the end of the *Uses*, add, It is
well I did not call this *Xth Use* the last *Use* ;
for here occur two more very considerable.

I. The truth of *Twelve Notes* enables *Composers* to figure the *Concords* truer. I have observed in the *Vth Use*; that in their method of figuring *Concords*, there is room for mistakes as to the naturalness, flatness and sharpness of them, which room is made by their very method ; whereas in my method of figuring no such room can be made, the *Concords* being freed from the imaginary and puzzling appertainances, called flatness and sharpness. Nor can any one say that this pretended new *Use* is the very same with the *Vth*, since that enables us to figure *Compound Bass* more commodiously, and this does no more. No body can say this, that is attentive to the nature of the case : for, supposing their method of figuring still more imperfect than it is ; yet, they might keep tru to their fals way, if they were not baulked in it by their own way. This *XIth Use* is not the *Vth Use* ; but this same *XIth Use* is begot by the *Vth Use*.

ADDITIONS.

II. The self consistent notion of *Twelve Notes*, enables us to write our Notes and our Music in general more justly, and consequently more commodiously. That method I have ready by me fully exemplified in *Corelli's VIIIth Concerto*; which if I find encouragement, I shall give to the public.

Page 139. first line, add, as the *w* in our own A, B, C, and particularly in the very word *own* just used; nay, in this very word *word*, where the single *u* would do as well.

Page 159. line 22. add, See *Corilli's VIth Sonata*, IVth work, as fitted to these new methods.

Page 160. line 14. add, But if any should hesitate about the pitching of the *Bass* upon the *Harpsicord*, they must know, that as it is most proper to play the *Bass* double, that's to say, with thumb and little finger; they cannot miss the true pitch. And as to pitching the *Bass* upon other Instruments, the *Octaves*, that's to say *Tredecimes*, being all alike thro'out, they may pitch where they please. The case is so plane, there is no room for mistakes. As

A D D I T I O N S.

As to several other alterations in *Words*:

I think they will account for themselves, to critical Readers however; and as for the other sort of Readers, if they cannot see the justness of those alterations, I would have them suspend their judgment, for fear they should show they have no judgment at all. But notwithstanding, these will cry perhaps, who can bear with *Tung*? What can the Autor mean. We can excuse his *Autor*. But *Tung*! But then I must tell them this is one of the very best alterations in spelling. They will have the word to be *Tongue*; but neither the *o* nor the *u*, nor the *e* is pronounced in it: nor do these letters show a derivation. The *o* is so far from this, that it obscures it. In short, the word is *Teutonic*, or *High Dutch*, and it is spelled in that *Tung* the same as I spell it, the *s* excepted (*Tsung*) which *s* we are all agreed to leave out. In like manner the word *young* should be spelled *iung*, &c.

As to their *Clefs*.

If any, after all that has been said, will still stand up for *Clefs*, I would advise them to

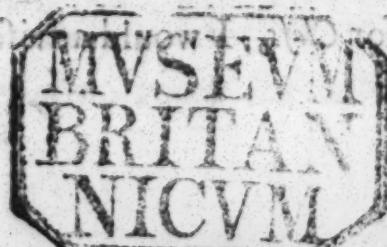
ADDITIONS.

to go thro' stitch with their contrivance and so tune their Instruments sometimes one way, and sometimes another. For example, their *Semitone* (upon the *Harp-ficord*) next after their C natural should be tuned F sharp; their D natural should be tuned B natural; their E flat should be tuned G sharp, &c. and if they should answer, that then the Contiguity would be broke; still they should direct Scholars to take the Naturals upon the paper, at the flats and sharps upon the Instrument; and *contra*.

As to figuring *Compound Bass*.

If any find it difficult to reckon their *Concord*s according to the first method I have proposed; it is only striking their natural Fifth (now the *Octave*) and that will be as a standing *land mark*, from which they must easily find all the rest.

Take notice likewise, that the *Tredecimes* being all alike, I sometimes reckon the *Concord*s from a *Tredecime* above the Bass Note.



e
s
r
d
d
d
i
e
p
e
l

THE
TRUTH
OF THE
TWELVE NOTES;

And one of their great Uses, *viz.*

Facilitating TRANSPOSITION,

Illustrated in two general Preludes:

Together with

The Method of Writing MUSIC
WITHOUT CLEFS:

And two other most considerable Advantages of the TWELVE NOTES, *viz.* Figuring of *Compound Bass* truer, and rendering the Playing of that noble Branch of *Music* vastly easier than it is now, and indeed as easy as it possibly can be, fully exemplify'd in CORELLI's VI SONATA, IV Work, fitted for those Purposes.

Plate I. Violin or Harpsicord

The Player is desired to Tune his Harpsicord bearing-wise, that is to say, to divide the defect of the Instrument equally among the Twelve Notes.

A

B

C

D*

E

F*

G*

D* or E_b

B_b

F

C

D

G

A again

Plate II. Harpsicord

3

C

F

Bb

Eb

Ab

D_b or C^{**}

4

Harpficord

4

Harpficord

Gb or F*

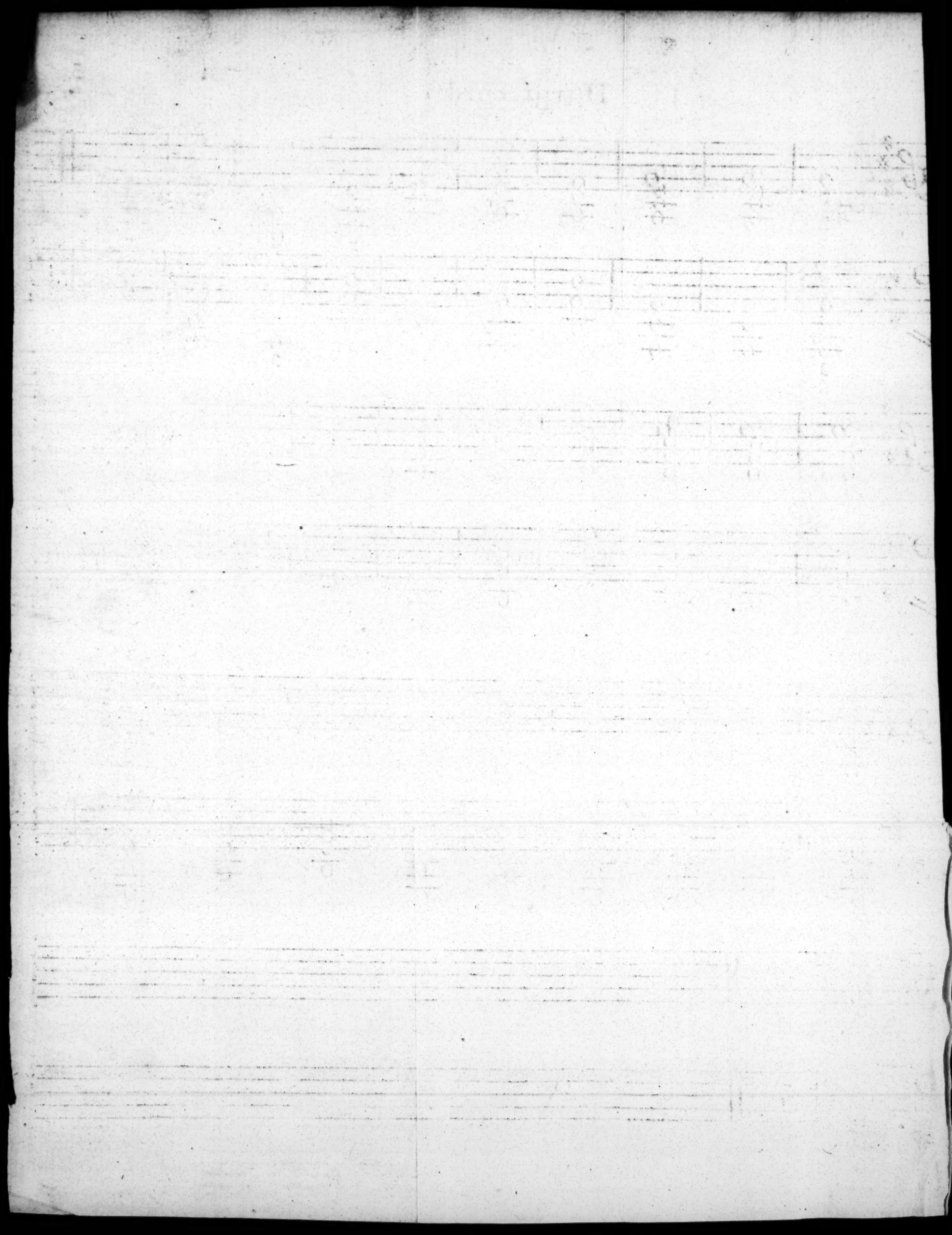
B

E

A

Harpsicord

Handwritten musical score for Harpsicord, featuring eight staves of music. The notation uses a unique system of note heads and rests. The first staff begins with a note head on the top line, followed by a rest, another note head on the top line, a rest, and a note head on the middle line. Subsequent notes include a rest, a note head on the middle line, a rest, a note head on the bottom line, a rest, a note head on the middle line, a rest, and a note head on the bottom line, ending with a 'D' below a note head on the middle line. The second staff starts with a rest, followed by note heads on the middle and bottom lines, a rest, and note heads on the middle and bottom lines, ending with an 'a' below a note head on the bottom line. The third staff begins with a note head on the top line, followed by rests and note heads on the middle and bottom lines, ending with a 'G' below a note head on the bottom line. The fourth staff starts with a rest, followed by note heads on the middle and bottom lines, a rest, and note heads on the middle and bottom lines. The fifth staff begins with a note head on the top line, followed by rests and note heads on the middle and bottom lines. The sixth staff starts with a rest, followed by note heads on the middle and bottom lines, a rest, and note heads on the middle and bottom lines. The seventh staff begins with a note head on the top line, followed by rests and note heads on the middle and bottom lines. The eighth staff starts with a rest, followed by note heads on the middle and bottom lines, a rest, and note heads on the middle and bottom lines.



CORELLI'S VI SONATA IV WORK

I

First Violin

Prelude

Leisurely

Merrily

Leisurely

Merrily

Leisurely

Turn

Turn

First Violin

Allmand

Merrily

Soft

Gigg

Loud

Merrily

Soft

CORELLI'S VI SONATA IV Work

I

Second Violin

Prelude

Leisurely

Merrily

Leisurely

Merrily

Leisurely

Turn

The musical score is for the Second Violin of Corelli's VI Sonata IV. It is a handwritten score on 12 staves. The music is in common time. The first staff begins with a treble clef and a key signature of one sharp. The score includes various dynamics and markings, such as 'Leisurely' and 'Merrily', and includes a 'Turn' instruction at the end. The handwriting is in black ink on a light-colored background.

2
Second Violin

Allmand

I

Merrily

I

Gigg

Soft

Loud

Merrily

tr.

Soft

CORELLI's VIth Sonata.

IVth W O R K.

I Have chosen this Piece for the Fineness and Variety of its Air, for the Intricacy of its Harmony, for the Difficulty of its Sharps and Flats, and for the Puzzle of C Clef in the Bass: The Example of which C Clef may serve for all *Tenors*, having that Clef upon the 4th Line.

The Numerical Figures below, shew the old Way of figuring *Compound Bass*. The Capital Letters above, express the half right Method of figuring the same Bass: And in this I have not only corrected my Original, which however is transcribed from one of our best *English* Editions, but I have had particular Regard to the Position of the Hand.

N. B. *The Player is desired to tune exactly to this Nota.*

Bass Violin, or Harpsicord

2

Bass Violin, or Harpsicord

3

Gigg, Merrily 6

3

B E *D *D *G *F A *G E E *D E *D E *G *D

***G C *G C *F *A *D *D *F *A *D B**

E *A *D B *A *D *C C *CC E E D D

B. A B *F B E A *D E *D B *F

***D B E A *F *D**

Soft

the bass is engraved by T. Cross

CORELLI's VIth Sonata.

IVth WORK.

I Have chosen this Piece for the Fineness and Variety of its Air, for the Intricacy of its Harmony, for the Difficulty of its Sharps and Flats, and for the Puzzle of C *Clef* in the Bass; the Example of which C *Clef* may serve for all *Tenors*, having that Clef upon the 4th Line.

The lower Figures are counted from the Bass, and the upper ones shew the Tying down of the Concord to the Notes; and in both these Methods I have not only mended my Original, but I have so placed the Figures, that they again place the Hand.

The Player must observe,

I. That in these two Methods all the Concords are marked throughout, the *Octave* generally excepted, and the *Tredecime* always excepted.

II. That the *Octave*, tho' unmarked, is to be play'd all along, except in the Cases of the *Sexte*, *Septime*, *None*, and *Decime*.

III. That as these Cases of the *Sexte*, *Septime*, *None*, and *Decime*, cannot be known in the Method of tying the Concords down to the Notes, I make use of this Figure • to signify, that the *Octave* must be left out.

IV. That the *Tredecime* unmarked is to be play'd all along; and if any like it not in the Case of a *Quatuordecime*, or *Quindecime*, they may leave it out.

V. Nor can it be tho't a Grievance, that we should be obliged to mark the old Third all the Way. The old Third is more than an ambiguous Concord, for it is a *three-faced* one; and that something more than Ambiguity it self often makes a Discord of that Concord: Whereas my *Quart* and *Quint* are each of them always one and the same. Besides, each of these Concords being joined to another, directs the Position of the Hand.

The Player is Desired to Tune Exactly to this Nota.
(2) Harpsicord or Bass Violin

Prelude

Leisurely

Merrily

Leisurely

Leisurely

Harpsicord or Bass Violin

(3)

Merrily

Turn

(4)

Harpsicord or Bass Violin

Allemand

Merrily

Handwritten musical score for two pieces: "Allemande" and "Giggle".

Allemande (Merrily):

- Key signature: C major.
- Tempo: Merrily.
- Time signature: Common time.
- Instrumentation: Four voices (soprano, alto, tenor, bass).
- Notes are written using numbers 1-9 and rests, with a "soft" dynamic instruction in the middle section.

Giggle (Merrily):

- Key signature: C major.
- Tempo: Merrily.
- Time signature: Common time.
- Instrumentation: Four voices (soprano, alto, tenor, bass).
- Notes are written using numbers 1-9 and rests.

Harpflicord or Bafs Violin

(5)

The musical score consists of six staves of music. The notation is unique, using note heads with various symbols and numbers (e.g., 'd', 'u', '5', '4', '9', '2', '7', 'I', 'F', 'E') instead of standard musical notation. The music is divided into measures by vertical bar lines. The first staff begins with a 'd' note, the second with a '5' note, and so on. The notation is dense and requires a specialized key to interpret accurately.

110. 110. 110. 110. 110. 110.